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*Ship-Case "Drawings"*

ORIGINAL DRAWINGS OF  
NAVAL AND MARINE SUBJECTS

COMPRISING IMPORTANT EXAMPLES BY VAN DE VELDE, DODD,  
BROOKING, TURNER, BUTTERS WORTH, FIELDING, BRENTON,  
WHITCOMBE, ROWLANDSON, CLEVELEY, STANFIELD,  
CHAMBERS, HUGGINS, PROUT, SERRES,  
ATKINS, AND OTHERS OF NOTE

718.

THE PROPERTY OF

V. WINTHROP NEWMAN

OF LONDON AND NEW YORK

MEMBER OF THE BRITISH SOCIETY FOR NAUTICAL RESEARCH

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF MR. NEWMAN

ON MONDAY EVENING, FEBRUARY 7TH, 1921

UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

MADISON SQUARE SOUTH

NEW YORK CITY

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ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



ON PUBLIC EXHIBITION  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK  
ENTRANCE, 6 EAST 23RD STREET  
BEGINNING THURSDAY, FEBRUARY 3RD, 1921  
AND CONTINUING UNTIL THE TIME OF SALE

ORIGINAL DRAWINGS OF MARINE SUBJECTS

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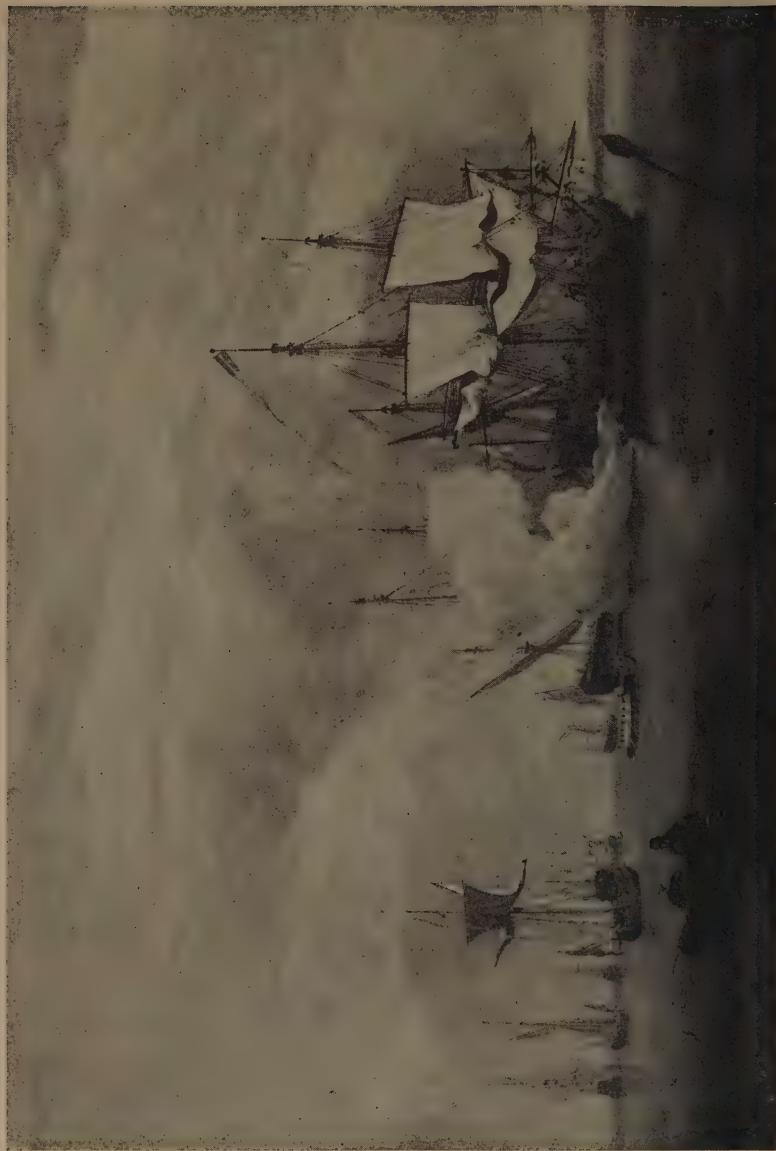
ON MONDAY, FEBRUARY 7TH, 1921

AT 8:30 O'CLOCK IN THE EVENING

AT THE AMERICAN ART GALLERIES







WILLEM VAN DE VELDE

The Salute

[No. 104]

ILLUSTRATED CATALOGUE OF  
ORIGINAL DRAWINGS OF NAVAL  
AND MARINE SUBJECTS

THE PROPERTY OF  
V. WINTHROP NEWMAN  
OF LONDON AND NEW YORK

MEMBER OF THE BRITISH SOCIETY FOR NAUTICAL RESEARCH

TO BE SOLD WITHOUT RESERVE OR RESTRICTION  
BY ORDER OF MR. NEWMAN  
ON MONDAY, FEBRUARY 7TH, 1921  
AT 8:30 O'CLOCK IN THE EVENING

THE SALE TO BE CONDUCTED BY  
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF  
THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK CITY



## FOREWORD BY MR. NEWMAN

In offering this Collection to the Public it is necessary to emphasize the fact that these Naval and Marine Drawings are all the actual originals from which in many instances the Aquatints, Mezzotints and other Engravings so much sought for, have been reproduced. If the acquisition of a rare print brings joy to the Collector's heart, how much greater must be the pride of possession of the unique original, the only one in existence. Apart from the purely technical interest the artistic merit of most of the examples, many of which are the productions of the brush of notable men of a period when the British Water Color School was in process of evolution, should appeal to lovers of art for their decorative qualities. Covering an extensive range of years and the productions of many artists of reputation, they illustrate varying forms and rigging of vessels long since obsolete; the opportunity of reproducing these from the authentic models no longer existing, these therefore become in many cases the sole veritable records of the palmy days of the 'Wooden Walls' of glorious memory.

The descriptive text relating to these productions not only refers to the scenes and vessels shown, but there is also given a general synopsis of the characteristic attributes and mannerisms of their various creators.

[Signed] V. WINTHROP NEWMAN

*New York City,  
January, 1921.*

## Conditions of Sale

**1. Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

**2. The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

**3. Payment** shall be made of all or such part of the purchase money as may be required and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

**4. Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

**5. Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**6. Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

**7. Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert who thereby would become responsible for such damage as might result were his opinion without proper foundation.

### SPECIAL NOTICE

**Buying** or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

**Orders** for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

**Priced copies** of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION  
American Art Galleries  
Madison Square South  
New York City

# AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE OF ORIGINAL  
DRAWINGS OF NAVAL AND MARINE SUBJECTS  
BY ORDER OF THE OWNER, V. WINTHROP NEWMAN  
OF LONDON AND NEW YORK, MEMBER OF  
THE BRITISH SOCIETY FOR NAUTICAL RESEARCH

MONDAY EVENING, FEBRUARY 7<sup>th</sup>, AT 8:30 O'CLOCK

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## ALBERT, BRITISH ARTIST

ALBERT, \_\_\_\_\_

1. THE ROLLING SEA. *Watercolor drawing.* Signed at lower right corner,—  
"Albert."

A full rigged vessel, all sails set, swinging along under a lowering sky.  
Broad and effective in treatment.

Height, 10¼; length, 16⅝ inches.

Note on lower margin,—*"Drawings by this artist are in the Victoria & Albert Museum, London."*

## WILLIAM ANDERSON

Born, 1757; died, 1837. Originally a shipwright, he cultivated drawing in his leisure hours; removing to London, exhibited at the *Royal Academy* from 1787 to 1814. His works are usually of small size and show practical nautical knowledge. A number of his productions were engraved in aquatint by W. Ellis.

ANDERSON, WILLIAM

2. OFF THE ISLE OF WIGHT. *Pen and wash drawing, in sepia.* Signed in lower left corner,—*"Anderson."*

Two Frigates on different tacks passing each other in the Solent. Brilliantly executed with great freedom, yet exquisite sense of detail.

Height, 6⅜; length, 8⅜ inches.

ANDERSON, WILLIAM

3. A FIRST-RATER APPROACHING THE ISLAND OF TENERIFFE. *Watercolor drawing.* Signed and dated in lower left corner,—*"W. Anderson 1801."*

A brilliantly colored drawing of an eighty-gun ship heading into the Bay of Funchal, an armed sloop is to the right, and further in is seen a frigate; at the left are native fishing boats; the whole dominated by the peak of Teneriffe, which towers in the background. Carefully drawn with much fidelity of detail.

Height, 10¼; length, 16 inches.

## Sale, Monday Evening, February 7th

### ANDERSON, WILLIAM

4. FRIGATE COMING TO ANCHOR IN PORT. *Watercolor drawing.*

Five Frigates at anchor in a calm bay, with their sails hanging loosely from the yards, one of them saluting; in front is seen a Dutch fishing smack, while in the immediate foreground, fishermen in a boat are seining. Carefully drawn; the treatment and coloring of extreme delicacy display great accuracy of detail.

Height,  $6\frac{1}{8}$ ; length,  $8\frac{5}{8}$  inches.

This drawing was probably executed for reproduction by aquatint.

### ANDERSON, WILLIAM

5. FISHING SMACKS IN A STIFF BREEZE. *Watercolor drawing.*

A splendid drawing of fishing boats off the coast bearing out to sea. The coloring of great quality, the free movement of the water especially well rendered, and the atmosphere singularly effective.

Height,  $5\frac{1}{4}$ ; length,  $7\frac{3}{4}$  inches.

## GEORGE HENRY ANDREWS, R.W.S., F.R.G.S.

Born, 1816; died, 1898. He was an engineer by profession, but devoted most of his time to painting chiefly Marine subjects in watercolor. His works were exhibited at the *Royal Watercolor Society* (of which he later became Treasurer), *Royal Academy*, and at the *British Institution*.

### ANDREWS, GEORGE HENRY

6. THE FRIGATE "COLCHESTER" WRECKED ON THE LONE SAND, 1787. FOG CLEARING AWAY. *Pencil and India wash drawing.*

A well drawn representation of the wreck of the *Colchester*, which is seen dismasted and driven ashore; her crew taking to the boats, while other craft surround her to render assistance. The atmospheric effects of fog and storm are admirably rendered, the whole scene being well composed and pictorially effective, the treatment broad and full of character.

Height,  $10\frac{1}{4}$ ; length,  $14\frac{1}{2}$  inches.

## SAMUEL ATKINS

Born, 1760; died, 1810. But little is known of this artist, he was an Exhibitor at the *Royal Academy* from 1787 till 1808. His work is characterized by effective coloring, neatness of finish, and fidelity of detail.

### ATKINS, SAMUEL

7. FRIGATE "SHANNON" SAILING UNDER FORESAIL. *Watercolor drawing.* Signed on spar in lower left corner,—*"Atkins."*

A splendid drawing of the *Shannon*, laboring in a heavy sea off a rock-bound coast, her top-mast struck and her main tops'l blown away. Remarkably well colored, and full of spirited movement.

Height, 13; length,  $17\frac{3}{4}$  inches.

On the reverse, in a panel, is an advertisement in the artist's own hand, reading *Mr. Atkins, Hay Market 54, teaches drawing at home and abroad.* This is an interesting commentary on the relative position of the Artists of the period who were forced to eke out a precarious existence by teaching "*at home and abroad.*"

[See Illustration]



SAMUEL ATKINS  
Frigate "Shannon" Sailing under Foresail  
[No. 7]

## Sale, Monday Evening, February 7th

### ATKINS, SAMUEL

8. LAUNCH OF A THIRD RATER. *Watercolor drawing.* Signed in lower left corner,—“Atkins.”

An animated and extremely picturesquely rendered drawing, of a flag-bedecked 70-gun Ship-of-war, which is seen descending from the ways, and gracefully taking the water. On the dock-head and in boats in the foreground are massed the cheering spectators, while in the background is seen other shipping. The calm peacefulness of the water reflects the ruddy light of the sundown which floods the entire scene with a roseate hue.

Height, 11; length, 15½ inches.

### ATKINS, SAMUEL

9. A FRIGATE OFF THE ISLE OF WIGHT. *Watercolor drawing.* Signed in lower right corner,—“Atkins.”

A remarkably well drawn and carefully detailed representation of a Frigate bearing up channel. In the background the Isle of Wight, with Carisbrook Castle on the left, and fishing boats and other vessels in the distance. Admirably colored and particularly effective.

Height, 9; length, 13 inches (Oval.)

## LUDOLF BAKHUYZEN

Born, 1631; died, 1708. Pupil of Everdingen, also studied under Dubbels. The quality of his work, its truth to nature, the transparency and lustre expressed in his handling of lights and shadows, his fidelity to form and atmospheric values as shown in his rocks, skies, clouds, and in the varying moods of the sea, its calm gales, storms and other manifestations, ranks him next to the younger Van de Velde as a marine artist.

### BAKHUYZEN, LUDOLF

10. COAST SCENE, WITH DUTCH FISHING BOATS. *Black chalk and India wash drawing.* Signed in lower right corner,—“L. Bakhuyzen.”

An interesting rendition of a foreshore on the Dutch Coast with a fishing boat beaching; others at anchor or drawn up on the beach; figures in foreground. The entire picture is filled with the sense of plein air, the light clouds drifting across the vast expanse of the sky indicated with a marked directness. The entire treatment being free and broad, emphasizing its verity by sheer simplicity of execution.

Height, 14; length, 19¾ inches.

From the Charles Rogers collection.

## ADMIRAL SIR J. P. BERESFORD

### BERESFORD, ADMIRAL SIR J. P.

11. A FRIGATE AT ANCHOR, DRYING HER SAILS. *Watercolor drawing.* Signed in lower left corner,—“J. P. B.”

A remarkably interesting drawing of a fifty-gun Frigate in port after a storm, with all her sails hanging loose to dry. This undoubtedly is a drawing showing an actual scene, and is of value as a record of an incident which will probably never again occur in these days of oil burners. Treated with considerable accuracy of detail and clear atmospheric impression.

Height, 4½; length, 7 inches.

## CAPTAIN SIR JAHEEL BRENTON

Captain Sir Jaheel Brenton was born in Rhode Island in 1770. His father settled in America during the 17th Century, at the outbreak of the War of Independence he sided with the Royalist Party and went to England. The Captain served with great gallantry in the Mediterranean and for the action of Nov. 6th, 1799, was presented with a Sword of Honor, later becoming Vice-Admiral and Governor of Greenwich Hospital.

### BRENTON, CAPTAIN SIR JAHEEL

#### 12. THE HARBOR OF CEPHALONIA. *Watercolor drawing.*

A well rendered view of the Harbor of Cephalonia, in Greece; with two Frigates lying at anchor off the town, behind which rise rocky hills; in the foreground are several figures, and at the right a rudely roofed shelter.

Height,  $11\frac{3}{8}$ ; length,  $17\frac{3}{8}$  inches.

## CAPTAIN SIR OSWALD W. BRIERLEY

Born, 1817; died, 1894. He first studied under Henry Sass at *Bloomsbury Art School*, going thence to Plymouth to acquire a knowledge of ships and shipping. He first exhibited at the *Royal Academy* in 1839. After circumnavigating the globe, he accompanied the fleet to the Baltic. In 1851 was attached to the Suite of the Prince of Wales in his journey to the Nile, and subsequently attended the Duke of Edinburgh on his voyage round the World, being later appointed Marine Painter to Her Majesty Queen Victoria.

### BRIERLEY, CAPTAIN SIR OSWALD W.

#### 13. COASTING VESSELS LYING IN HARBOR. *Sepia wash drawing.*

A charming delicate study of shipping, comprising a Schooner, Brig and Smack, effectively grouped and well defined; the tall slender masts with loose hanging sails towering upward; in the background are seen warehouses with other craft unloading. Drawn with exquisite precision.

Height,  $6\frac{1}{2}$ ; length,  $8\frac{1}{4}$  inches.

## CHARLES BROOKING

Born, 1723; died, 1759. Was sometimes termed the "English Van de Velde." He was brought up in Deptford Dockyard, working as a ship's painter, and taking to art, acquired great skill as a painter of shipping and Marine views which show an extensive knowledge of Naval tactics; his coloring was bright and clear, his water pellucid, his manner broad and spirited. He promised to become eminent, but died young from consumption just as he was getting into repute. His works have been engraved by R. B. Godfrey, Ravenet, Canot and Boydell.

### BROOKING, CHARLES

#### 14. SHIPPING AT ANCHOR, IN A CALM. *India wash heightened with white on blue paper.*

A remarkably clever drawing after Van de Velde, retaining all the serene beauty of the original, dexterously handled and broadly treated.

Height, 7; length,  $9\frac{1}{2}$  inches.

Sale, Monday Evening, February 7th

BROOKING, CHARLES

15. MAN-O-WAR AT ANCHOR WITH SAILS UNFURLED. *India wash drawing.* Signed in lower left corner,—“C. Brooking.”

An accurate and careful delineation of a 70-gun Third-Rater lying at anchor with unfurled sails, exhibiting detailed correctness in every line. The ornamental details of stem and stern, the hammock-nettings, the ancient Cro' jack-yard and the curve of the strakes at the water-line are most truthfully depicted. The varying thickness of the cordage and the proportionate exactitude of every part of the vessel renders this a positive record of an obsolete type. The treatment of sky and water, clear and broad, is strikingly effective in its simplicity.

Height,  $12\frac{3}{4}$ ; length,  $16\frac{7}{8}$  inches.

From the Fairfax Murray Collection.

[See Illustration]

BROOKING, CHARLES

16. AN ARMED ENGLISH GALLIOT. *India wash drawing.* Signed on spar in lower left corner,—“C. Brooking.”

A two-masted vessel of the Brig type formerly known as a Galliot, with foremast sails unfurled and the running rigging unbrailled; floating idly at anchor with her dingey astern, she appears most picturesque in the calm water, with a clear lightly clouded sky above, and her crew lazing on deck. An interesting specimen of an early rig. A point of interest is the arrangement of the guns, the four after ones being placed on the lower tier.

Height,  $13\frac{5}{8}$ ; length,  $19\frac{3}{4}$  inches.

From the Wellesley Collection.

BROOKING, CHARLES

17. A FRIGATE. *India wash drawing.* Signed in lower left corner on buoy,—“C. Brooking.”

An animated and skillful rendition of a Frigate carrying 22 guns and two swivels mounted on the fo'ks'l'e. Carefully drawn, exhibiting interesting and obsolete details, such as side-opened embrasures for ventilation alongside the gun-ports, also, the yards for the spirit-sail and sprit top's'l and the holes in the sprit-s'l for evacuating the water which sometimes gathered in it from broken seas. The alert action and movement of the crew aboard is well represented, while the calm sea into which the ensign dips, reflects the stately vessel floating on its bosom. Overhead the tall spars spear the sky, brilliant with sunset effects, the light and shadow on the sails and hull being admirably represented.

Height,  $13\frac{5}{8}$ ; length,  $20\frac{7}{8}$  inches.

From the Charles Rogers Collection. Fagan, No. 117.

BROOKING, CHARLES

18. A SCHOONER. *India wash drawing.* Signed in lower left corner on buoy,—“C. Brooking.”

An effective drawing of a Schooner with the fores'l, fore-tops'l, main-tops'l and spanker set. (It is interesting to note that the latter has no boom.) The vessel which would in later parlance be termed a sloop, carries an armament of 12 guns abaft the mainmast. In the waist is seen a roofed in arrangement just forward of the quarter-deck which appears unusual. With the wind on her quarter the vessel appears to be running at a good rate through the water, the crew on deck apparently actively engaged. The whole forms an interesting record of an early type of craft.

Height,  $13\frac{3}{4}$ ; length, 20 inches.



CHARLES BROOKING  
Man-o-War at Anchor  
[No. 15]

## THOMAS BUTTERSWORTH

Little is known of the history of Thomas Buttersworth, except that he was a frequent exhibitor at the *Royal Academy, British Institute and Suffolk Street Galleries*, from 1813 to 1827. His pictures of the "Battle of Trafalgar" attracted much attention when shown at the *British Institute, of Watercolor Painters* in 1825. His son J. E. Buttersworth emigrated to the United States, and was also favorably known as a Marine painter.

### BUTTERSWORTH, THOMAS

19. THE FRIGATE "APOLLO," OF 44 GUNS, GOING BEFORE THE WIND. *Watercolor drawing*. Signed in lower left corner,—*"Thos. Buttersworth."*

An unusually careful drawing of a Frigate with all sails set, minutely precise in every detail, with an absolute definition of the various parts which go to make up the structure, even to the planking of the hull, the nettings, the breast-hooks, and the varying thickness of the standing and running rigging.

Height,  $8\frac{1}{8}$ ; length,  $11\frac{1}{8}$  inches.

This is the original drawing of one of a set of eight, drawn by Buttersworth, which were engraved by Laurie, in mezzotint, and published in 1795 by Laurie and Whittle. It is interesting to note the dropping of the letter S in Buttersworth, in the engraved reproductions.

### BUTTERSWORTH, THOMAS

20. THE FRIGATE "SOUTHAMPTON" ON A CRUISE. *Watercolor drawing*. Signed in lower left corner,—*"Thos. Buttersworth."*

A clever representation of a Frigate in full-sail, carefully detailed and drawn with great precision. In the distance are seen two other vessels; the shortness of the mizzen-mast is remarkable, no provision being made for the to'gallant sail.

Height,  $7\frac{7}{8}$ ; length,  $10\frac{5}{8}$  inches.

### BUTTERSWORTH, THOMAS

21. A "QUARTER VIEW" OF A 74-GUN SHIP, WITH A LARBOARD TACK ABOARD. *Watercolor drawing*. Signed in lower left corner,—*"Thos. Buttersworth."*

An effective drawing of a Three-decker in full panoply of sails—heading outwards—thus giving a clear view of her decorated and galleried stern, the tumble-home of her sides showing the tiers of guns and their blood-red port-lids. Three other craft are visible in the distance.

Height, 8; length,  $10\frac{3}{4}$  inches.

### BUTTERSWORTH, THOMAS

22. A QUARTER VIEW OF THE FRIGATE "HEBE" WITH A LARBOARD TACK ABOARD, BRINGING A LUGGER TO. *Watercolor drawing*. Signed in lower left corner,—*"Thos. Buttersworth."*

A striking view of a Frigate, seen from stern on, with her courses and tops'ls set, heading towards a Lugger which is crossing her bow. Over her decorated and many windowed stern floats the English ensign.

Height,  $8\frac{1}{4}$ ; length, 11 inches.

### BUTTERSWORTH, THOMAS

23. THE "MERCURY" OF 28 GUNS, ON A STARBOARD TACK. *Watercolor drawing*. Signed in lower left corner,—*"Thos. Buttersworth."*

A clever representation of an armed sloop with all sails set, carefully complete to the most minute detail of her rigging, sails and hull; displaying the transitional arrangement of the lower sail on the mizzen mast. A gaff appears in lieu of the Cro' Jackyard and the spanker is shown laced to the mast.

Height, 8; length,  $10\frac{5}{8}$  inches.

BUTTERSWORTH, THOMAS

24. AN OUTWARD BOUND EAST-INDIAMAN LAYING TO ON A CONTRARY WIND, TAKING A PILOT ON BOARD. *Watercolor drawing.* Signed in lower left corner,—“Thos. Buttersworth.”

A well rendered delineation of an armed merchant vessel with her lower sails set and her lower deck ports closed. On board an officer is hailing an officer aboard a pilot boat nearby, who is answering, one of the crew meanwhile is making ready to launch the dingey in order to transport the pilot to the passing vessel. A boom lashed to the mast of the smaller boat is probably for the purpose of launching. At the left is seen a small Dutch fishing boat.

Height,  $8\frac{1}{2}$ ; length,  $11\frac{1}{4}$  inches.

BUTTERSWORTH, THOMAS

25. AN HOMEWARD BOUND EAST-INDIAMAN TAKING A PILOT ON BOARD. *Watercolor drawing.* Signed in lower left corner,—“Thos. Buttersworth.”

A neatly finished drawing of a pilot boat approaching an incoming East-Indiaman; the crew actively engaged in preparing to launch a boat in order to take the pilot aboard. Spiritedly drawn, and full of movement.

Height,  $7\frac{5}{8}$ ; length,  $11\frac{3}{8}$  inches.

BUTTERSWORTH, THOMAS

26. A YACHT,—CLOSE HAULED. *Watercolor drawing*

An extremely detailed drawing of a yacht, exhibiting a rig of a past period and showing a tops'l set differently from the modern type. Every part of the vessel is meticulously shown and most carefully drawn. Each rope, stay, and block, truthfully indicated. An interesting record of the then existing type of pleasure craft.

Height,  $8\frac{1}{4}$ ; length,  $10\frac{3}{4}$  inches.

BUTTERSWORTH, THOMAS

27. “SHIPPING No. 3, 5/-”

A book of eight mezzotint plates engraved by Laurie from the eight preceding original drawings by Thomas Buttersworth, published at varying dates from the 1st July, 1795 to 5th November, 1795 by Laurie & Whittle, 53 Fleet Street, London, in original blue paper wrapper evidently for hand coloring. This book and the eight originals were purchased at the sale of Messrs. Lauries' effects by Messrs Puttick & Simpson, London, May 1920.

These prints are engraved reproductions of Numbers 19 to 26 inclusive in this catalogue.

JAMES WILSON CARMICHAEL

Born at Newcastle-on-Tyne in 1880; died at Scarborough in 1868. He went to sea at an early age, but was subsequently apprenticed to a shipbuilder, being employed in drafting and designing. His earlier works were executed in water-colors, but about 1825 he began to paint in oils. He exhibited at the *Royal Academy* and elsewhere from 1835 to 1859.

CARMICHAEL, JAMES WILSON

28. OFF DOVER. *Watercolor drawing.*

An armed Brig laying to, to take an approaching pilot aboard. In the background, are seen the Dover Cliffs and the entrance to the harbor, at the right Dover Castle can be discerned on the heights. Drawn with great precision and a pleasing sense of verity and nicety of coloring.

Height,  $6\frac{3}{4}$ ; length,  $9\frac{3}{8}$  inches.

## JOSEPH CARTWRIGHT

Born about 1820. Was attached to the Army in a civil capacity and was for some time Paymaster-General at Corfu. While in Greece he made many sketches, and on returning to England devoted himself to art. In 1828 he was appointed marine painter to the Lord High Admiral. He was a frequent exhibitor at the *Royal Academy* and the *Society of British Artists*.

### CARTWRIGHT, JOSEPH

29. A FRIGATE LYING IN THE THAMES, OFF SHEERNESS. *Watercolor drawing.*  
Signed in lower left corner,—“J. Cartwright.”

A clever drawing of a 50-gun frigate lying at anchor alongside one of the old prison hulks. Remarkably well executed and the cloud effects well rendered, giving a picturesque, though sombre effect to the entire sketch. The coloring low in key but harmonious.

Height, 6¾; length, 10 inches.

These Prison hulks, mentioned in Dicken's “Great Expectations,” used to lie in the stream, and were roofed over, being used as temporary prisons for the unfortunates awaiting transportation to Botany Bay.

## GEORGE CHAMBERS

Born in 1803; died 1840. He was the son of a seaman, and went to sea at the age of 10, but his master noticing his artistic ability, cancelled his indentures to allow him to devote himself to painting. Chambers became a house-painter at Whitby, spending his leisure time taking drawing lessons and painting shipping scenes. Subsequently working his way to London on a trading vessel, he assisted on the production of a panorama of London, afterwards working as a scene painter. He exhibited from 1820 to 1840 at the *Royal Academy* and elsewhere. His promising career was cut short in 1840.

### CHAMBERS, GEORGE

30. A STIFF BREEZE. *Pencil and wash drawing, in sepia.*

A remarkably clever sketch of a full-rigged ship with all sails set, but the to' gallant fores'l, the mast having been struck. A superb sense of motion is demonstrated in the gallant manner in which the bluff bows breast the turbulent waves, the bellying sails lifting her along. At the right is another vessel keeling over in the breeze; the whole permeated with life and movement. The technical treatment is vigorous and singularly effective in its utter simplicity and directness. An imperishable record of unusually truthful preception.

Height, 14¼; length, 19½ inches.

[See Illustration]

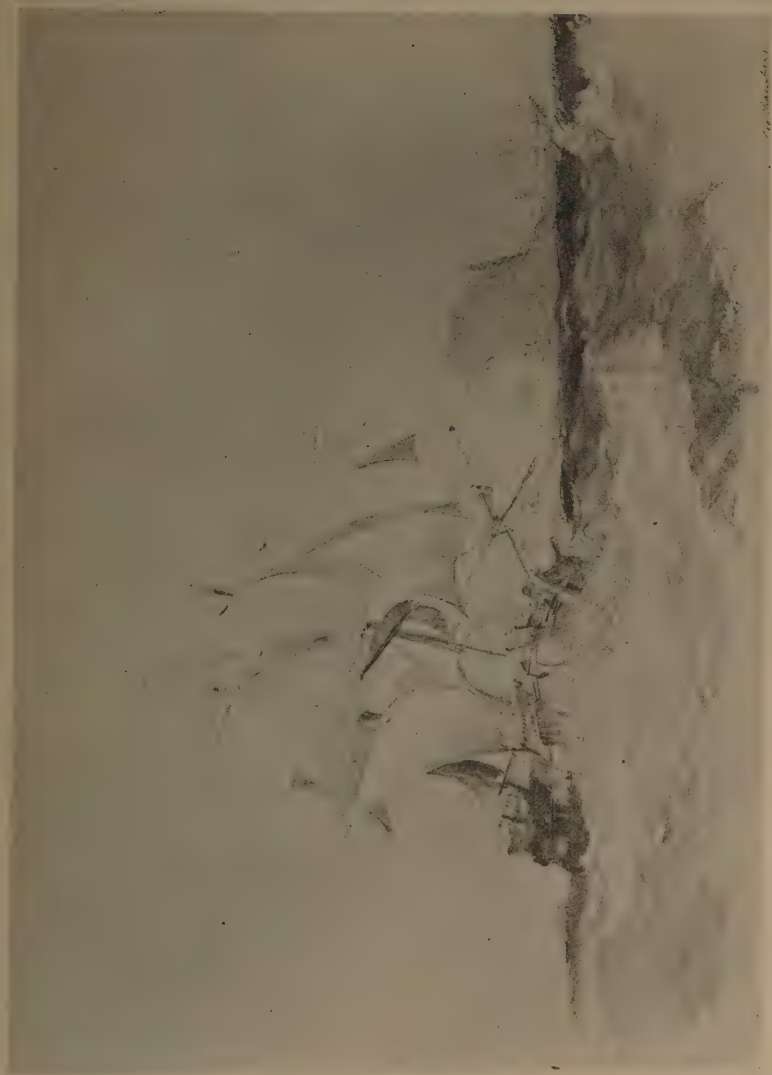
### CHAMBERS, GEORGE

31. FORCING THE PASSAGE OF THE BOCCA TIGRIS. *Sepia wash drawing.*

A well drawn representation of the action between the British warships *Imogene*, 28 guns, Captain P. Blackwood, and the *Andromache*, 28 guns, Captain H. C. Chads, against the Chinese forts at Chunepec assisted by War Junks.

Height, 3½; length, 14½ inches.

This drawing of considerable merit, was made for illustration in Mr. Holman's work. The action depicted above was continued from the 7th to the 9th of September when the enemy was defeated and the forts almost ruined, many of the defenders perishing. The British loss was slight.



GEORGE CHAMBERS  
A Stiff Breeze  
[No. 30]

CHAMBERS, GEORGE

32. *SIGNALLING AT SEA.* Oil Painting on Bristol board, mounted on panel. Signed in lower left corner,—“Chambers.”

An extremely delicate and well painted representation of a “three-deck” line of Battleships, with an attendant Frigate, signalling to another First-rater in the offing. Exquisitely painted with fine sense of atmospheric values; the handling of the clouds and water masterly; the pearly quality of the roseate sky most noticeable, while the breadth of treatment, conjoined with the purity of coloring gives this miniature a sense of proportionate vastness that is truly remarkable.

Height, 3; length,  $4\frac{1}{2}$  inches.

JOHN CLEVELEY

Born, 1747; died, 1786. He was brought up at the Dockyard, Deptford, and showing an early taste for drawing was instructed in watercolor painting by Paul Sandby and his father, as his earlier work is signed J. Cleveley, Jr. He became a Lieutenant in the Navy, and as draughtsman accompanied Lord Mulgrave in his Voyage of Discovery to the North Pole, and likewise went with Sir Joseph Banks to Iceland, occupying a similar position. He first exhibited at the *Royal Academy* in 1770 continuing to do so until his death in 1786.

CLEVELEY, JOHN

33. *SECOND-RATER AT ANCHOR, OFF SPITHEAD.* Watercolor drawing. Signed in lower left corner,—“Jo. Cleveley.”

An interesting study of a 74-gun Ship-of-the-line, coming to anchor with her sails unfurled; surrounded by various other craft, and a boat putting off from her for the shore. Admirably drawn and colored.

Height, 5; length,  $7\frac{1}{4}$  inches.

CLEVELEY, JOHN

34. *TWO FRIGATES AT ANCHOR.* Watercolor drawing.

A charming drawing of two Frigates at anchor in an open roadstead, a third is seen in the distance at the right, as well as two small craft passing the larger vessels. Cleverly drawn and colored with great nicety and detail.

Height, 7; length,  $8\frac{3}{8}$  inches (Oval).

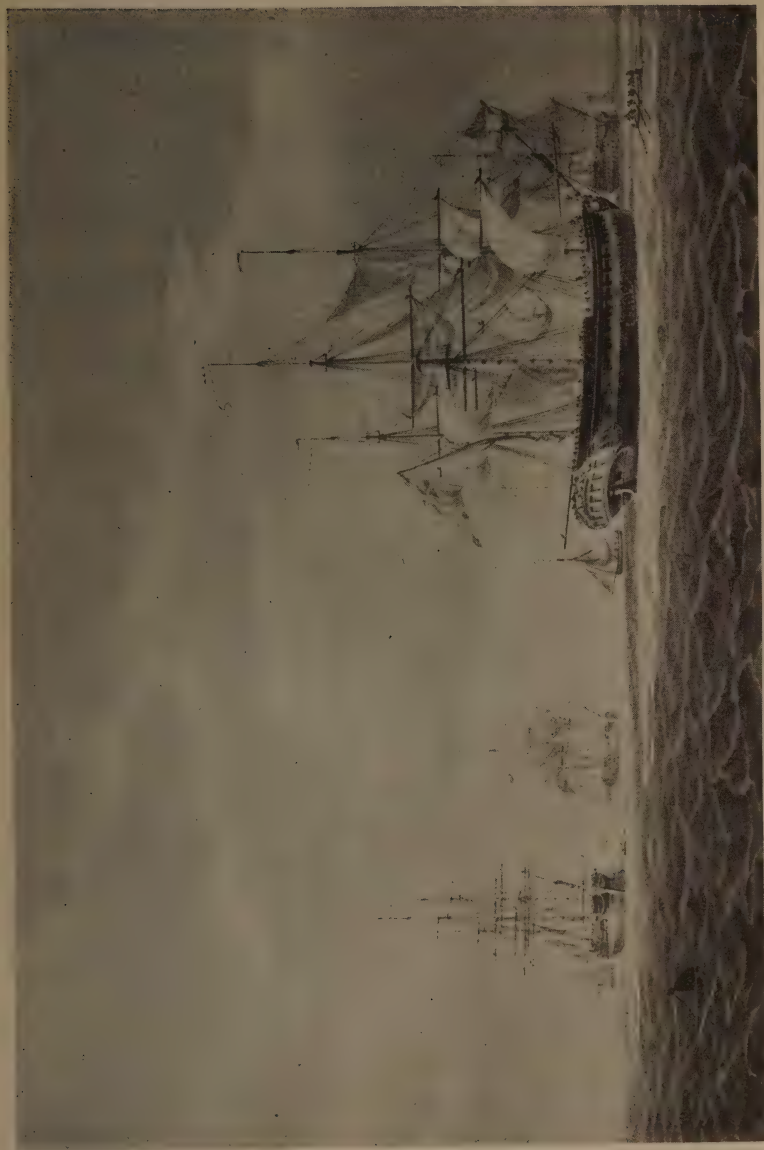
CLEVELEY, JOHN

35. *A FIRST-RATE MAN OF WAR LYING TO, WITH AN ATTENDANT SQUADRON OF FRIGATES.* Watercolor drawing.

An interesting scene in the Channel, of a “Three-decker” accompanied by a fleet of five Frigates, some under way and others at anchor. Drawn and colored in Cleveley’s best manner, singularly effective in composition and clarity of color, with remarkable good atmospheric feeling and absolute truthfulness of detail. Undoubtedly one of the artist’s best productions.

Height,  $9\frac{5}{8}$ ; length, 15 inches.

[See Illustration]



JOHN CLEVELEY  
Squadron of Men of War  
[No. 35]

ROBERT CLEVELLEY

Born, 1747; died, 1809. He early attained distinction as a painter of naval actions, and is supposed to have held a Lieutenant's commission in the Navy. Appointed marine painter to H.R.H. the Prince of Wales (afterward George IV), and marine draughtsman to H.R.H. the Duke of Clarence (subsequently William IV).

CLEVELLEY, ROBERT

36. THE BATTLE OF LA HOGUE, 1692. *Watercolor drawing*. Signed in lower left corner,—“R. Cleveley.”

An exceedingly meritorious composition of the scene on the occasion of Admiral Edward Russell's Defeating the French Forces under Admiral Comte de Tourville, whose Fleet was assembled in the effort to replace James II on the throne of England. The incident illustrated is the burning of the *Soleil Royal*; after she had gone in shore, boat attacks were made on her and two other vessels which were set on fire. At the left is seen the stern of the French Admiral's ship, the flames pouring from her deck; in the distance are visible two other French ships afire, and at the right the Victors. All around are the boats which were actively engaged in the destruction of the French ships.

Height,  $5\frac{1}{2}$ ; length, 7 inches.

This original drawing is one of a series which was engraved and published in color by R. Boyer of Pall Mall from 1797 to 1803. Parker mentions eight of these in his *Naval Prints*.

EDWARD WILLIAM COOKE, R.A.

Born, 1811; died, 1880. Son of George Cooke, well known engraver. He specialized in river and marine views, and shipping, which are considered meritorious. He was a frequent exhibitor at the *Royal Academy*, from 1864 to 1880.

COOKE, EDWARD WILLIAM

37. CHALK CLIFFS. BONCHURCH, ISLE OF WIGHT. *Lead pencil drawing*. Signed in lower left corner,—“E. W. Cooke. R. A.”

A fine example of pencil drawing, carefully and faithfully rendered, the light and shade handled with due balance, and the composition of a high order. Shows fishing boats drawn up on the beach, some old cannon lying near by, while beyond, winding steps lead up to the summit of the Chalky Cliffs at whose base nestles a small hut; close at hand is the windlass used for drawing up the boats on the pile-enclosed causeway.

Height,  $6\frac{7}{8}$ ; length, 10 inches.

JAMES FRANCIS DANBY

Born, 1816; died, 1875. English painter who achieved some reputation for marine and landscape paintings. He was an exhibitor at the *Royal Academy* and *British Institute of Water Color Painters* from 1847.

DANBY, JAMES FRANCIS

38. THE “SAN FIORENZA” AND “AMELIA” ENGAGED WITH THREE WAR FRIGATES, April 9, 1799. *Watercolor drawing*. Signed on mount at lower right corner,—“James Danby.”

A stirring representation of the fight off Belle-Isle, between two English Frigates,—the *San Fiorenza*, 36 guns, Captain Sir H. P. Neale, the *Amelia*, 38 guns, Captain the Hon. Charles Herbert, and three French Frigates,—the *Corniche*, 40 guns, the *Vengeance*, 40 guns, the *Semillante*, 36 guns, a gun vessel and an armed Cutter. Cleverly drawn and effectively colored, with fine sense of action.

Height,  $16\frac{1}{4}$ ; length,  $24\frac{3}{4}$  inches.

ROBERT DODD

Born, 1748; died, 1816. Marine painter and engraver who lived early in life at Wapping Wall. He began art as a landscape painter, later took up marine subjects and in these attained much excellence. Between 1782 and 1809 he was a constant exhibitor of Naval Subjects at the *Royal Academy*. His works had great truth and reality, were extensively engraved and very popular.

DODD, ROBERT

39. ENGAGEMENT BETWEEN THE "BLANCHE" AND THE "GUERRIÈRE." July 19, 1806. *Watercolor drawing.*

A well depicted naval duel between Frigates, clearly defined with considerable pictorial quality; showing the opening of the attack and the fight between these two well matched vessels—the *Blanche*, carrying 38 guns, and the *Guerrière*, 40 guns. The action was brief, the *Guerrière* surrendering after heavy firing.

Height, 12¾; length, 16½ inches.

The *Guerrière*, after the engagement depicted above, was added to the British navy as a 38-gun Frigate.

EDWARD DUNCAN

Born in London, 1803; died in 1882. Early in life he showed artistic ability and was articled to Robert Havell, the engraver; subsequently he devoted himself to watercolor painting. He exhibited from 1830 to 1882, chiefly at the *Water-Color Societies*, but occasionally at the *Royal Academy*. His marine subjects are noted for their qualities of purity and freshness.

DUNCAN, EDWARD

40. FISHING BOATS PUTTING OUT TO SEA. *Watercolor drawing.* Signed with stamp in lower left corner,—“E. D.”

A really superb drawing of fishing craft off the coast, tacking into the open; marvelously fine in color and splendid breadth of handling. The atmospheric effects particularly well rendered displaying the eery light that shows itself beneath the dark and lowering rain cloud whose leaden tones serve only to enhance the grace and movement of the craft on the dancing waves. The sheer beauty and harmony of color, the lively sense of motion, and driving aerial masses, the composition and the clarity of tone, makes this one of the finest examples from this artist's brush.

Height, 9¾; length, 13¾ inches.

DUNCAN, EDWARD

41. TWO STUDIES FOR THE DERELICT. *Watercolor drawing.*

Accurate drawings of the battleship *Renown*, from two different points of view; in each the hulk is shown canted on her side, her copper gleaming iridescent in the sunlight, while on the hull ship-breakers are seen at work.

Height, 7¾; length, 12¾ inches.

These studies were for Duncan's picture of *The Derelict*, shown at Messrs. Walkers Galleries, in Bond Street, London, June, 1920.

## Sale, Monday Evening, February 7th

### C. C. EGERTON

Lieutenant on board the *Venerable* 1812.

EGERTON, C. C.

42. H. M. SHIP "VENERABLE." *Drawing*. Signed and dated in lower right hand corner,—“C. C. E. 1812.”

A quaint, but careful detailed picture of His Majesty's Ship *Venerable*, 74 guns.

Height, 4; length,  $4\frac{1}{8}$  inches.

Drawn by C. C. Egerton who served as a Lieutenant on board the *Venerable* in 1812, and presented by him to his brother John. This vessel was subsequently wrecked.

### ANTHONY VANDYKE COPLEY FIELDING

Son of an Artist; studied under John Varley and was one of the talented group who frequented Dr. Monro's. He became President of the *Watercolor Society*, and was awarded the gold medal at the Paris Salon.

FIELDING, ANTHONY VANDYKE COPLEY

43. THE MORNING MIST. *Oil Painting on Canvas*.

A misty morning with the sun slowly penetrating the greyness, touching with golden light the gradually revealed shipping calmly resting on the tranquil water, and giving color and form to both animate and inanimate objects. The tall spars with pendent sails, majestically tower upward in the soft light which penetrates to the glimmering horizon dotted with distant vessels, adding serenity to the placid beauty of the peaceful scene. The delicate harmony of color and quality of treatment, broad yet simple, are particularly pleasing.

Height, 10; length, 14 inches.

FIELDING, ANTHONY VANDYKE COPLEY

44. THE LIFTING FOG. *Watercolor drawing*.

Out of the drifting mist two vessels, a brig and a schooner, take shape, a patch of blue sky appears, and in the growing light a boatful of fishermen are seen sculling out to their nets, whose corks and buoy lie quiescent on the still waters; two gulls and some fishing smacks complete this harmonious and tranquil scene, broken only by the ripples from the oars in the water. Admirably composed and well rendered.

Height, 7; length,  $10\frac{1}{2}$  inches.

### JAMES HOLMES

James Holmes showed an early talent for Art and was apprenticed to an Engraver, but soon devoted all his time to painting. In 1817 he first exhibited at the *Royal Academy*, and later was one of the founders of the *Society of British Artists*. He was a great favorite of George IV, and possessing much musical talent was in the habit of joining both in singing and playing with his Majesty.

HOLMES, JAMES

45. STUDY OF A FRENCH FRIGATE AT ANCHOR. *Watercolor drawing*.

A clever sketch of a 60-gun Frigate with sails unfurled and hanging free; astern are seen two boats and the outline (in pencil) of another Frigate with loosened canvas, a spare mainsail hanging between the fore and main masts, and the stu'n's'ls blowing freely in the breeze.

Height, 6; length, 12 inches.

This drawing is interesting as a study from the actual vessel seized at a time when the cloths were drying in the sunshine, probably after a stormy passage.



WILLIAM JOHN HUGGINS  
Swamping of a Boat in a Stormy Sea  
[No. 48]

## Sale, Monday Evening, February 7th

### JOHN HOOD

John Hood, originally a shipwright at Limehouse, practised in watercolors about the middle of the 18th Century, and exhibited "Shipping" at the *Spring Garden Rooms*. Houston engraved some of his work.

#### HOOD, JOHN

46. VENETIAN STATE GALLEY. *India wash drawing*. Signed and dated, lower left hand corner,—“J. Hood Del. Fecit. 1758.”

An elaborately decorated State Barge or Galley, bearing a distinguished visitor whose banner is shown at the head of the accommodation ladder at the Gangway. The elaborately carved stern profusely painted and gilded is covered with a draped awning for shelter. The curious forward slant of the foremast, the lookouts on the masts, the runway on the projecting stem which carries the *Lion of St. Mark* for figurehead, the outboard gangway running along the sides, the quaint foc's'le, in appearance a fore-castle, and the banks of sweeps, forty in number; while on the mainyard six of the crew are engaged in furling the sail. In the distance lies Venice and around are seen typical Mediterranean vessels.

Height, 7; length, 10½ inches.

This rare and interesting drawing of this relic of a former time is well worth studying as showing many antiquated details.

### WILLIAM JOHN HUGGINS

William John Huggins began life as a sailor and passed his early days at sea in the service of the East India Company. Later he settled in London as a painter of shipping, found remunerative employment, and exhibited at the *Royal Academy*. In 1834 he was appointed Marine Painter to the King, for whom he painted several large pictures now at Hampton Court. A number of his works have been engraved.

#### HUGGINS, WILLIAM JOHN

47. THE BATTLE OF SOLEBAY. *Watercolor drawing*.

A beautifully drawn and colored Naval Battle scene, representing the engagement between the combined British and French Fleets under the Duke of York, the Earl of Sandwich and the Comte D'Estrees, and the Dutch Fleet commanded by Admiral De Ruyter. Seventy-five large ships and forty Frigates are seen in a furious action, during which the *Royal James* which sustained the brunt of the attack took fire and blew up, with the loss of her commander, the Earl of Sandwich, and nearly 1000 of her crew. The French are shown retreating and taking refuge in the shallow waters off their coast.

Height, 7¾; length, 9¼ inches.

#### HUGGINS, WILLIAM JOHN

48. SWAMPING OF A BOAT IN A STORMY SEA. *Watercolor drawing*.

A well drawn and effective picture of a boat in a stormy sea evidently foundered while returning to the Ship, a "Seventy-four," which under reefed spanker, Maintops'le and Jib, is riding out the storm. Mountainous foam-topped waves are seen dashing over the ill-fated boat, while the ship's crew are getting ready to launch another boat for their rescue. Well composed, excellently colored, and full of action. The forceful representation of the driving clouds and surging waves admirably rendered.

Height, 11¼; length, 18¼ inches.

[See Illustration]

Sale, Monday Evening, February 7th

HUGGINS, WILLIAM JOHN

49. DUTCH DOCKYARD SCENE. *Watercolor drawing.*

A well drawn and effectively colored representation of a Dockyard; at the right two vessels are seen in the course of completion on the stocks, in the foreground a dismantled hulk and in the stream a fishing smack is towed by a boat toward the further shore where a village and two wind-mills are seen. Admirable in treatment, simple and harmonious in coloring, with truthful detail.

Height, 6; length, 10 inches.

HUGGINS, WILLIAM JOHN

50. FISHING BOATS OFF SHORE, IN A STIFF BREEZE. *Watercolor drawing.*

Two fishing smacks on different tacks, heeling over in the breeze; to the right are chalk cliffs, and at the left other vessels are visible. Full of animation and movement, with fine feeling of light and air. Well composed with effective coloring.

Height,  $6\frac{1}{4}$ ; length, 9 inches.

ABRAHAM HULK

Abraham Hulk was a pupil of J. A. Daewelle at Rotterdam. In 1833 he went to the United States, later settling in London. He was a frequent exhibitor at the *Royal Academy* and the *Suffolk Street Galleries*.

HULK, ABRAHAM

51. COAST SCENE WITH FISHING BOATS. *India and sepia wash drawing.* Signed in lower left hand corner,—“A. Hulk.”

A remarkably fine drawing of two fishing boats rounding to, off a pierhead; shown with splendid sense of movement and action, carefully yet freely handled, the definition of the clouds being remarkably good, the atmospheric quality well rendered, and the entire composition singularly effective.

Height,  $5\frac{1}{2}$ ; length, 9 inches.

WILLIAM HENRY HUNT

William Henry Hunt, though born in humble circumstances and sickly as a child, overcoming his father's objections, was apprenticed to John Varley and later admitted to the *Academy Schools*. He became one of the talented group who worked at Dr. Monro's. His work was much esteemed and valued by his contemporaries.

HUNT, WILLIAM HENRY

52. TWO STUDIES OF FISHING CRAFT. *Lead pencil drawings.* Signed in lower right hand corners,—“W. Hunt.”

Effective though rapidly sketched studies of fishing boats drawn up on the strand; executed with direct simplicity, absolute freedom and true to nature. On one mount.

Height,  $3\frac{1}{4}$ ; length,  $3\frac{3}{8}$  inches.

## WILLIAM AND JOHN CANTILOE JOY

The father of "The Brothers Joy" was guard to the Yarmouth coach in which town they practised art for many years, working almost invariably together. Self taught and independent, they thoroughly understood the trim and rigging of vessels and their works are deservedly esteemed. About 1832 they removed to Portsmouth, and were employed by the Government to draw the various craft used by Fishermen.

### JOY, WILLIAM AND JOHN CANTILOE

53. IN THE DOWNS. *Watercolor drawing*. Signed on buoy at lower left hand corner,—*"Joy."*

A French Lugger sailing free, and beyond an English fishing Smack; to the left is seen a newly arrived ship awaiting the approaching pilot boat, while on the horizon other craft are visible. The technical quality of the drawing is of the highest merit, free and direct in handling, the clarity of tone and purity of color is especially good, the treatment of the sky and water is noticeable for its verity and natural effect, the harmony and composition is splendid.

Height, 10½; length, 14½ inches.

A brilliant and exceptionally fine example of the work of the Brothers Joy.

## FRANCIS JUKES

Francis Jukes began art as a topographical landscape painter, but by great perseverance raised himself to much distinction as an aquatint engraver, which art he brought to great perfection.

### JUKES, FRANCIS

54. THE SMUGGLERS COVER. *Watercolor drawing*.

A peculiarly effective drawing of two craft lying in a shallow inlet amid precipitous rocks, whose gaps lend shelter and concealment for a trade much pursued on the Southern coast of England during the French Revolutionary Wars. The coloring and treatment is unusual and interesting, the handling of the light and shade as well as the balance of sunlight and cloud lend to the picture poetic quality and charm.

Height, 8½; width, 2¾ inches.

## HENDRIK KOBELL

Hendrik Kobell was the son of a merchant and intended for commercial pursuits, but receiving instructions in drawing showed his predilection by sketching the shipping and other scenery around Amsterdam. He was sent to England and remained sometime in London, where he improved himself in art; later, abandoning trade altogether he was received into the *Academy of Amsterdam*, becoming successful as a Marine painter, his works being held in high esteem.

### KOBELL, HENDRIK

55. HAWKE'S VICTORY AT QUIBERON BAY, 1759. *Watercolor drawing*. Signed and dated, upper right hand corner,—*"H. Kobell. 1772."*

A splendid rendition of a Naval action; vivid and striking, well detailed and carefully executed. Full of spirited action, displaying accurate technical knowledge, effective coloring and fine sense of composition. The handling broad, direct and facile, with well balanced atmospheric feeling, correctness of perspective and arrangement of subject.

Height, 8½; length, 12¼ inches.

Sale, Monday Evening, February 7th

KOBELL, HENDRICK

56. SHIPPING ON THE AMSTEL. *India wash drawing.* Signed on barrel at lower left hand corner (indistinctly),—"H. Kobell."

A detailed drawing of a pleasing scene of tranquil activity, showing different craft at anchor or plying on the River. In the foreground at the left is a full rigged ship; to the right a fishing boat of quaint rig, and as far as the horizon other vessels are scattered, while at the extreme left the houses and spires of Amsterdam are noticeable. The technical merit of this drawing is great, a careful sense of values being displayed and the atmospheric effects well rendered, a feeling of repose and quiet permeates the whole which is dominated by a glow of light falling softly on the rippling water.

Height,  $9\frac{1}{2}$ ; length,  $13\frac{3}{4}$  inches.

H. KOEKOEK

KOEKOEK, H.

57. AN AMERICAN WARSHIP DRESSED OUT (CONSTITUTION?). *Watercolor drawing.* Signed in lower right hand corner,—"H. Koekoek."

A quaint and curious scene in the Mediterranean waters. An American Frigate with crew manning the yards is seen saluting the Captain's barge which is departing with a distinguished visitor. It is interesting to note the manner of Dressing Ship shown here; the large size of the ensigns is noticeable, no signal flags, as at present known, being displayed. The manner of flying two from the sprits'l yard by suspension on a weighted rope and the arrangement of the same from the yard-arms, the lowering of the tops'l yards, permitting two to fly between that and the to'gallant yard. The Artist's conception of the American Flag runs largely to bars, of which he supplies double the normal quantity giving, in fact, thirteen of each color.

Height, 7; length,  $9\frac{3}{4}$  inches.

C. H. LEWIS

LEWIS, C. H.

58. OUTWARD BOUND, OFF THE NORTH FORELAND. *Watercolor drawing.* Signed in lower right hand corner,—"C. H. Lewis."

A British Clipper Ship, all sails set but the mans'le and spanker, driving majestically through the waves with a fair wind, and bound for the Indies. Other vessels are seen in the distance, while at the right tower the white cliffs of Albion dominated by the North Foreland Light. The treatment and handling is excellent, and extremely pictorial.

Height,  $10\frac{3}{4}$ ; length,  $19\frac{1}{2}$  inches.

PHILIP JAMES DE LOUTHERBOURG, R.A.

Philip James de Louthembourg, born in Strasbourg, was educated for the Church, but forsaking that for Art, studied in Paris under Casanova, subsequently settling in London. He first painted decorations, for Drury Lane Theatre, and later on was elected a member to the *Royal Academy*, where he had exhibited since 1772. His work was much esteemed and he enjoyed great popularity, many of his productions having been reproduced by the most representative engravers of the day.

LOUTHERBOURG, PHILIP JAMES DE

59 THE BATTLE OF CAMPERDOWN. *India wash drawing.*

A stirring naval engagement, with towering Three-deckers enveloped in flame and smoke. Thundering guns are hurling death and destruction; torn sails and shattered masts loom out of the murk, and wreckage to which cling survivors, strews the waters. The dreadful scene, splendidly portrayed, admirably drawn, effective in composition and broad in treatment, graphically renders the actual ardor and stress of the conflict. Cut at top and sides.

Height, 18½; length, 28½ inches.

This original was engraved in line by W. Fittler, and published in 1801. PARKER, Page 135, b.

PETER MONAMY

Peter Monamy was born in humble circumstances in Jersey, as a boy he was sent to England and apprenticed to a house-painter on London Bridge; later he attained a certain reputation as a Painter of Sea Pieces.

MONAMY, PETER

60. A SQUADRON OF WARSHIPS IN A STORM. *India wash drawing.* Signed in lower right hand corner,—“P.M.”

A finely conceived detailed drawing of a number of vessels scattered on a stormy sea, whose hugh waves threaten destruction and disaster. In the foreground is seen a British First Rater with her to'gallant masts struck and yards lowered, riding out the storm, with only her spanker set to keep her head to the wind. Nearby is another ship whose main-mast has gone by the board, and in the distance, between the mountainous waves, the masts and spars of three others are visible.

Height, 10½; length, 16 inches.

MORNEWICK, H.

MORNEWICK, H.

61. SHIPPING OFF WALMER. *Watercolor drawing.* Signed on spar at lower left hand corner,—“H. Mornewick.”

Several vessels off the Cliffs at Walmer; at the right, is a brig under way, while beyond is seen another, evidently at anchor; on the left, a fishing boat, anchored, is furling her sails preparatory to casting her nets; other craft are visible in the distance, while, in the background, Walmer Castle crowns the heights. This example shows broad execution combined with delicacy of tone, moderate contrast and great freedom of effect.

Height, 10¾; length, 15 inches.

SAMUEL OWEN

Samuel Owen was early recognized as a Marine Painter, and from 1794 to 1807 exhibited Marine and Naval pieces at the *Royal Academy*. His works are carefully colored and finished.

OWEN, SAMUEL

62. FISHING BOATS OFF YARMOUTH. *Watercolor Drawing.*

A spirited scene, full of action and movement; of yawls scudding along in a lively breeze, while nearby and outward bound is a ship with all sails set. The quality of coloring and the atmosphere are excellent, well handled and harmonious, the treatment broad and effective.

Height,  $4\frac{3}{8}$ ; length,  $8\frac{3}{8}$  inches.

RICHARD PATON

Richard Paton, born in a low sphere of life, was befriended by Admiral Knowles, who took him to sea. His natural talent turned to Marine subjects and he became noted for his pictures of Naval Engagements. Four of his paintings being now at Greenwich, in the *Naval Museum*. Many of his works have been engraved by Canot, Lerpeniere, Woolett, Fittler, and others.

PATON, RICHARD

63. ENGAGEMENT OFF CAPE FRANÇOIS, Oct. 21, 1757. *Plumbago, touched with India wash.* Signed in lower left hand corner,—“By Richd. Paton.”

An extremely interesting preliminary sketch for the engraving by P. C. Canot of this action, when a British squadron of three ships under the command of Capt. Arthur Forrest, successfully routed a French Fleet of seven Ships directed by Commodore de Kersaint. This drawing shows Van de Velde's influence; being treated in his manner though lacking in the quality of that great Marine Artist.

Height, 7; length, 12 inches.

On the reverse in the artist's handwriting is a list of the vessels engaged, with their armament and crew.

From the Fairfax Murray and Dr. John Percy Collections. Collectors mark *J.P.*, unknown to Pagan, on reverse, at lower right hand corner.

WILLIAM PAYNE

William Payne, originally in the Engineers Department at Plymouth, developed a love of Art, and self-taught struck out a new style, dexterously working with the brush almost excluding outline. Later settling in London he soon became the fashionable landscape and marine painter of his day.

PAYNE, WILLIAM

64. OFF PLYMOUTH. *Sepia wash drawing.*

A racy and spirited sketch of two ships sailing past a rocky point on which are seen three figures, one looking through a telescope at the foremost vessel, and two others seated. Drawn with great facility, a pleasing effect of sunlight bathing the entire scene.

Height,  $9\frac{3}{4}$ ; length,  $13\frac{1}{2}$  inches.

NICHOLAS POCOCK

Nicholas Pocock was the son of a Bristol Merchant, and when young commanded merchant vessels sailing from that port. He taught himself drawing and illustrated his *Journal* with scenes he met with on his voyages. Later on he left the sea to devote himself to art, being thereto encouraged by Sir Joshua Reynolds. Paintings by him are in the *Naval Museum at Greenwich* and at *Hampton Court*. Many of his works have been reproduced by the Engravers of his day.

POCOCK, NICHOLAS

65. OFF FLAMBOROUGH HEAD. *India wash drawing.*

A clever drawing, beautifully composed and delicately treated in monochrome, so well handled as to convey all the quality of color. The atmospheric feeling and the movement of the water splendidly defined, clear and brilliant, full of movement and action.

Height,  $9\frac{1}{8}$ ; length,  $13\frac{3}{8}$  inches.

POCOCK, NICHOLAS

66. OFF WHITBY. *Watercolor drawing.*

A splendid drawing, exhibiting a singularly clear and beautiful rendition of aerial perspective and atmospheric quality, delicate and harmonious in tone. The vigorous and appropriate treatment of the clouds, through which the sunlight permeates, gilding the waters and flooding the sky, the sea and the shore in a soft effulgent glory, producing a tonal value of uncommon richness. The ship, whose careful detailed accuracy is noticeable, slowly undulating from side to side, as she gallantly forges through the cresting waves, pointing her masts heavenward as she leans to the breeze which bears her onward. In the distance the tall castle crested cliffs stand guardian to the little fishing town of Whitby lying at their base.

Height,  $14\frac{1}{4}$ ; length,  $19\frac{3}{4}$  inches.

[See Illustration]

SAMUEL PROUT

Samuel Prout received his first instruction from a drawing master at Plymouth and for some years was employed by John Britton who published topographical views. From 1803 to 1827 he regularly exhibited at the *Royal Academy*; later, making many tours to the continent in "search of the picturesque," he became celebrated as a painter of old buildings in Normandy and elsewhere, paying little attention to minute detail but producing brilliant effects of light, shade and color. He was appointed Painter in watercolors to George IV and Queen Victoria. Ruskin considered his productions highly meritorious.

PROUT, SAMUEL

67. BEACHED FISHING BOATS. *Watercolor, outlined in sepia, on blue paper.*

A remarkable drawing of Fishing craft drawn up on the strand, and lying alongside of one another with their sails spread and drying in the sun. The effect is extremely picturesque, and the well ordered and contrasting harmony of coloring in a pleasing key, charms the eye; while the composition and general grouping is delightful, and the draftsmanship of a high order. The subtle production of pictorial effect by a series of graduated tones of delicate color on the blue ground, and the fine sense of values exhibited in the handling of the light and shade is distinctly good.

Height,  $13\frac{1}{8}$ ; length,  $9\frac{1}{2}$  inches.



NICHOLAS POCOCK  
Off Whitby  
[No. 66]

Sale, Monday Evening, February 7th

PROUT, SAMUEL

68. ON THE BEACH, PLYMOUTH SOUND. *Sepia wash drawing.*

A group of men fishing in the surf from a pierhead. In front of them the distant shore stretches out, while within the enclosed bay are seen various vessels. Handled with considerable vigor and direct simplicity, broad and effective in treatment, with a breezy sense of atmospheric feeling and well balanced values.

Height,  $6\frac{1}{8}$ ; length, 14 inches.

PROUT, SAMUEL

69. DUTCH FISHING SMACKS, BECALMED. *Sepia wash drawing.*

Five Dutch fishing craft, swaying idly on a glassy sea which mirrors their picturesqueness. Overhead, golden-edged clouds float in the clear light, while in the distance, a mist appears to rise. A wonderful charm pervades the entire picture, which is executed with great simplicity and directness, displaying splendid atmospheric quality. The technique is broad, vigorous and singularly effective, showing a rapid surety of touch, combined with a fine sense of arrangement and composition.

Height,  $7\frac{1}{4}$ ; length,  $10\frac{1}{2}$  inches.

From the collection of the Rev'd. Sir George Barrard, Bart.

PROUT, SAMUEL

70. TRAWLING OFF THE KENTISH COAST. *Sepia wash drawing.*

An especially splendid rendition of sea and sky, with a fishing smack in the foreground, from which a boat, actively engaged in seining has put off, the little craft tossing on the heaving waters while overhead the sun is bursting gloriously through the banked clouds. The marvellous effects of light and atmospheric quality are worthy of Turner at his best. The whole picture is realistic in its natural verity and fine sense of motion as expressed in the drifting sky and heaving waters.

Height,  $6\frac{5}{8}$ ; length, 9 inches.

From the collection of the Rev'd. Sir George Barrard, Bart.

PROUT, SAMUEL

71. AFTER THE STORM. *India wash drawing.* Signed in lower left hand corner,—  
"S. Prout."

A solemn and inspiring scene of a partly dismantled vessel at the mercy of the wind and waves, rolling heavily on the storm tossed waters, with the moon breaking through the clouds like a ray of hope. A dramatic effect, well and broadly handled, displaying dignity and feeling.

Height,  $8\frac{1}{2}$ ; length,  $11\frac{5}{8}$  inches.

From the collection of the Rev'd. Sir George Barrard, Bart.

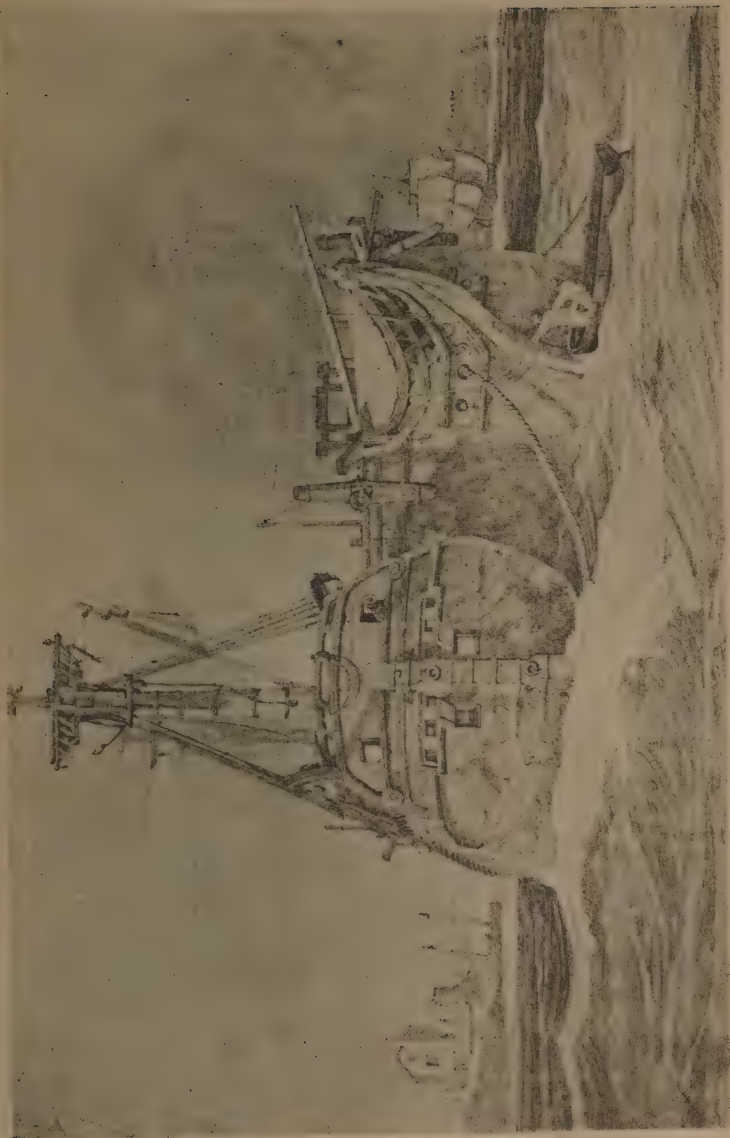
PROUT, SAMUEL

72. OFF THE CORNISH COAST: TINTAGEL CASTLE. *India wash drawing.* Signed in lower left hand corner,—  
"S. P." (in monogram).

An imposing and majestic composition containing all the weird impressiveness of Doré's work. At the foot of the beetling crags, the wild waves bearing on their stormy surface a helpless derelict, are seen dashing their foaming crests, while in the murky sky the moon rises behind the frowning ruins of Tintagel Castle, lighting up the tragic scene. Broadly drawn with fine atmospheric effects, well defined aerial perspective, vigorous action and technical merit.

Height,  $6\frac{5}{8}$ ; length,  $9\frac{3}{4}$  inches.

From the collection of the Rev'd. Sir George Barrard, Bart.



SAMUEL PROUT  
Hulks off Sheerness  
[No. 73]

PROUT, SAMUEL

73. HULKS OFF SHEERNESS. *Lead pencil drawing*. Signed on stern of left hand vessel,—“S. P.” (in monogram).

An interesting study of two wind and weather beaten hulks, lying stem and stern, off the shore, ready to be towed in the *Medway* for dismantling.

Drawn with meticulous precision and extreme detail.

Height, 10; length,  $15\frac{1}{4}$  inches.

On the reverse, the drawing is most carefully repeated, having been probably traced through for soft ground etching or for engraving, the thinness of the paper justifying this assumption. Great technical excellence and natural fidelity is displayed in the treatment and handling of this example.

[See Illustration]

J. H. RANDALL

RANDALL, J. H.

74. THE BATTLE OF THE NILE. *Watercolor drawing*. Signed in lower right hand corner,—“J. H. Randall.”

A bold and vigorous drawing depicting that moment during the Battle of the Nile when the ill-fated *Orient*, commanded by Commodore Casa Bianca, after being set on fire in the mizzen chains, the flames spreading with great rapidity, the burning mass illuminating the scene to the horizon, finally blew up with a tremendous explosion. The two antagonistic fleets are seen in line-of-battle, dealing destruction and devastation amid the lurid flame and smoke of the contest.

Height,  $16\frac{1}{2}$ ; length,  $24\frac{1}{2}$  inches.

GEORGE PHILLIP REINAGLE

George Phillip Reinagle was the son of Phillip Reinagle, R. A. by whom he was instructed in art. Specializing in Marine subjects, he accompanied the British Fleet to the Battle of Navarino and was also with Admiral Napier's fleet in the action with the Portuguese, paintings of which by him were exhibited at the *Royal Academy*. He had a good knowledge of shipping and was of much promise as a Marine painter, but died early in his career.

REINAGLE, GEORGE PHILLIP

75. VIEW OF VALETTA HARBOR, MALTA. *Lead pencil drawing*. Signed in lower left hand corner,—“G. P. Reinagle.”

At the left, the *Asia*, 84 guns, is seen lying alongside the mole, with two Maltese Xebecs nearby. To the right, two Frigates—the *Glasgow* and *Mosquito* are at anchor, with other craft scattered about; in the distance the low lying hills of the island. Cleverly executed with great delicacy and grace of handling.

Height,  $5\frac{1}{2}$ ; length, 9 inches.

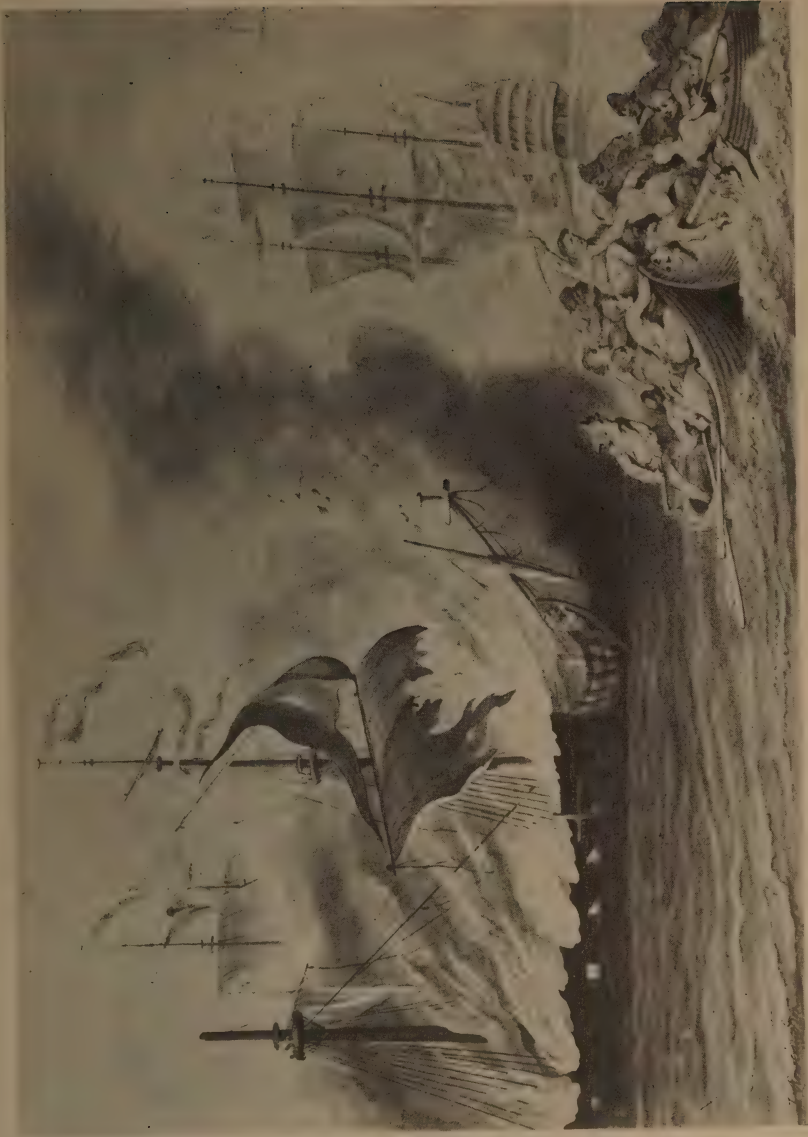
T. S. ROBINS

ROBINS, T. S.

76. THE CHANNEL FLEET OFF PORTLAND BILL. *Watercolor drawing*. Signed in lower right hand corner,—“T. S. R.” (blind).

A superb representation of the “Wooden Wall of Old England” manouvering in the Channel. The splendid sense of movement and atmosphere strike the observer at once; while the minor key of coloring in exquisite tonal values, the effect of aerial perspective displayed in the vast distances, the free and spirited action of the water and broad sweep of the drifting clouds combine in a resultant quality rarely seen in marine paintings. The handling exhibits great breadth, infallible facility, and intuitive knowledge of maritime detail, as well as remarkable manifestation of original composition.

Height,  $13\frac{1}{2}$ ; length,  $19\frac{3}{4}$  inches.



THOMAS ROWLANDSON  
The Battle of the Nile  
[No. 78]

## ANTON ROUX

The brothers Anton and Frederic Roux, making their headquarters at Marseilles, painted many of the old Clipper Ships of New England as well as of other nations which put into that port. Examples of their work reproducing many of the old time vessels are to be found in most of the maritime collections throughout the New England States.

### ROUX, ANTON

77. H. M. S. "RATTLESNAKE," IN MARSEILLES ROADS, 1828. *Watercolor drawing.*  
A drawing of the *Rattlesnake*, 28 guns, exhibiting great accuracy and clear definition of every part, each rope and spar duly and correctly placed and reproduced with absolute verity. The coloring nicely modulated, the handling carefully and efficiently precise, giving a clear and unquestionably exact representation of the ship.  
Height, 15; length, 22 inches.

## THOMAS ROWLANDSON

GREGO, *Rowlandson*; Vol. I, p. 19, quotes Cruikshank as follows.—"He had never seen anything superior in his estimation to Rowlandson's waterside and maritime sketches, for their clear freshness and simple air of fidelity to nature; the banks of the river, the Pool filled with vessels, wharves, landing-places, ports and naval stations with the noble men-of-war lying off; and the bustling craft travelling between the fleet and the shore; the groups of busy figures, far and near, happily introduced in a state of seeming activity; the shipping which he drew with picturesque ease and dexterity, his far spreading landscapes and distant horizons, the treatment of the water, the movement of his skies, and the general sense of expanse and atmosphere, were beautiful in the extreme, all noted down, as they were, without apparently a second thought, with the slightest possible labour, recalling in a forcible degree the drawings of William Vandevelde, who was, in Cruikshank's opinion, the only artist whose marine studies could be quoted in comparison with those of Rowlandson."

### ROWLANDSON, THOMAS

78. THE BATTLE OF THE NILE, BURNING OF "L'ORIENT." *Watercolor drawing.*  
Signed in lower left hand corner,—"*T. Rowlandson.*"  
The ill fated *L'Orient*, is seen occupying the principal plane of the picture, dismantled and almost destroyed, her decks aflame, with clouds of smoke pouring from her, veiling the rest of the fleet whose topmasts can be seen above. At the right, Nelson's ship, the *Vanguard*, 74, is seen and beyond, the masts of other ships; a boat action fills the right foreground. The vigor and activity of the contest splendidly portrayed with the inimitable characterization peculiar to Rowlandson. The composition and treatment unsurpassed, and the general effect excellent, both in directness and simplicity of representation and tonal quality.  
Height, 11; length, 15¾ inches.  
[See Illustration]

### ROWLANDSON, THOMAS

79. PORTSMOUTH POINT, LANDING PASSENGERS. *'Pen and wash drawing in India.*  
An animated and interesting scene depicting the arrival of passengers of varying degrees, from the shipping lying in the harbor, by way of luggers beached at the shore, delivering their living freight in small craft. A wheeled wherry, drawn by men, accommodating some of the new comers, others carried pick-a-back from the small boats near the water's edge. The bustling movement and alert action of the remarkably well drawn and characteristic groups, create an effective sense of life and motion, backgrounded by the splendidly simple definition of the stately ships riding at anchor.  
Height, 6¾; length, 9½ inches.  
[See Illustration]



THOMAS ROWLANDSON  
Portsmouth Point  
[No. 79]

Sale, Monday Evening, February 7th

ROWLANDSON, THOMAS

80. THE POOL OF LONDON. *Pen and wash drawing, in Sepia, tinted.* Signed in lower right hand corner,—“T. Rowlandson.”

A clever and characteristic drawing of shipping at anchor in the Pool of London, looking down the river, while various small craft are scattered about. In the foreground are seen two wherries, with the watermen in conversation, and at the extreme right a dismantled hulk, the whole forming a pleasing and animated picture. Drawn with wonderful facility and dexterous knowledge, exhibiting with absolute naturalness the buoyancy of the different vessels upon the surface of the placid waters.

Height,  $6\frac{1}{4}$ ; width,  $9\frac{3}{4}$  inches.

ROWLANDSON, THOMAS

81. ON THE RIVER DART. *Watercolor drawing in outline.* Signed and dated in lower left corner,—“T. Rowlandson, 1801.”

A charming and delicately colored scene on the banks of the River Dart. In the foreground is seen an animated group just landed from one of the coasting vessels, and at the left the boat on which they arrived. At the right, a fishing craft, beached with an attendant dingey alongside, and in the stream sailing skiffs and rowboats plying to and fro while other shipping lines the shore.

Height,  $6\frac{1}{8}$ ; length,  $6\frac{5}{8}$  inches.

ROWLANDSON, THOMAS

82. LAUNCHING A FRIGATE, OR HOW TO GET RID OF A TROUBLESOME WIFE. *Watercolor drawing in outline.* Signed with the monogram,—“T. R.”

A whimsical humoresque drawing of a woman on a plank, filling a kettle in the stream, unconscious of her husband behind her, armed with a broom and about to launch her in the river. A waterside house with projecting bay is seen behind the man's figure; alongside lies a small sailing craft and others in the distance on the opposite side of the water. On a board forming the base of the fence surrounding the forecourt of the building is inscribed “High Water Mark,” and to the left in the handwriting of the artist is the title,—“Launching a Frigate or how to get rid of a troublesome wife.”

Height,  $5\frac{3}{4}$ ; length, 9 inches.

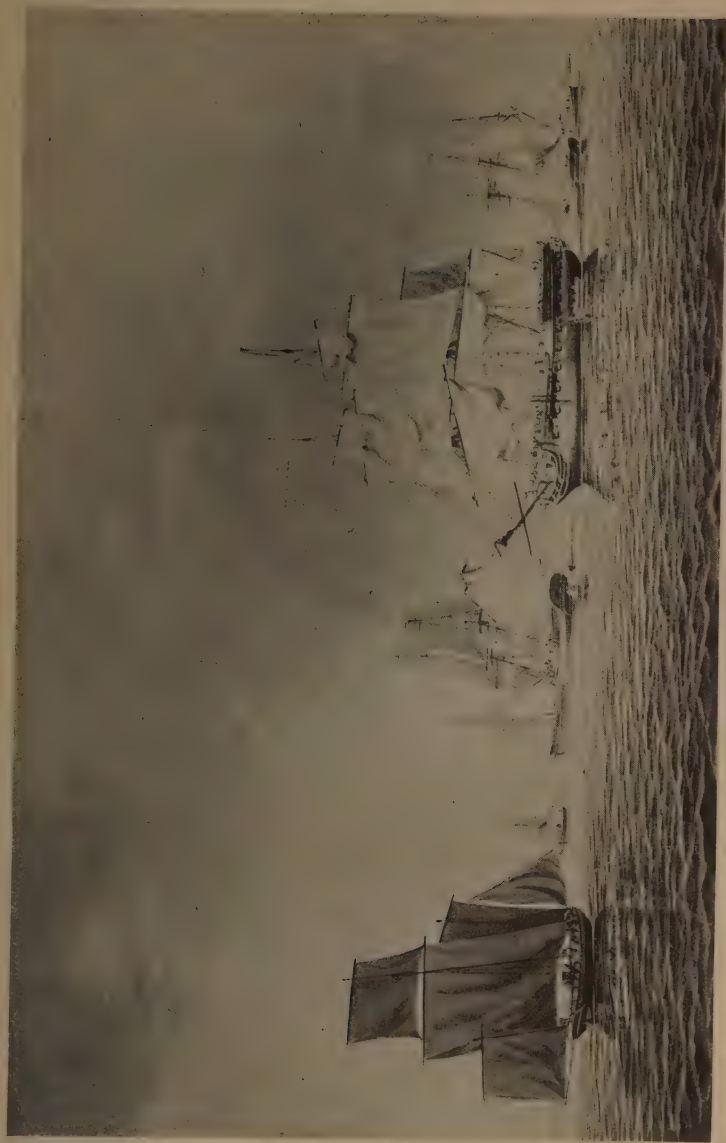
J. A. RUST

RUST, J. A.

83. DUTCH FISHING BOATS OFF AMSTERDAM. *India wash drawing, touched with sepia.* Signed and dated on reverse side,—“J. A. Rust, 1844.”

A clear and facile drawing of a fishing craft off shore, simple and direct in treatment, with particularly good atmospheric feeling; the sky and water laid in with dexterity and truthfulness, producing a fine sense of distance. On the horizon at the left, in a soft haze, the spires and roofs of Amsterdam are visible.

Height,  $5\frac{3}{4}$ ; length,  $8\frac{1}{2}$  inches.



DOMINIC SERRES, R.A.  
A Frigate Arriving in a Roadstead  
[No. 84]

DOMINIC SERRES, R.A.

Born, 1722; died, 1793. He was intended for the Church by his parents, ran away to sea, and starting as a common sailor became master of a vessel trading with the West Indies. Taken prisoner by the British he was brought to England, and studying drawing decided to become a Marine artist. He was one of the foundation members, of the *Royal Academy* and later was appointed Marine Painter to King George III.

SERRES, DOMINIC

84. A FRIGATE ARRIVING IN A ROADSTEAD. *Watercolor drawing.*

A splendid representation of a 28-Gun Frigate letting go her sails preparatory to furling them, her decks lively with bustling activity as she rounds to before dropping her anchor; surrounding her are numerous craft, some lying lazily on the rippling water, others with all sails set moving in the faint breeze. A charming scene of maritime activity, the fine sense of space and air is noticeably good, the light clouds drifting overhead with the pervading sunlight touching them and tinting the tiny wavelets lends a peaceful charm to a fascinating and restful scene. The technical merit of this drawing is potentially good; simplicity, breadth of handling, tonal quality and fine composition are united with exceptionally successful results.

Height, 11½; length, 18½ inches.

[See Illustration]

JOHN THOMAS SERRES

Born, 1795; died, 1825. Was the eldest son of Dominic. Brought up under his father's eye he naturally imbibed a love of art; attaining manhood he undertook teaching and was drawing master of a Marine School at Chelsea. He contributed to the *Royal Academy*, regularly from 1870 on, and at the death of his father succeeded him as Marine Painter to the King. In 1805 he published his "*Liber Nauticus, or Instruction in the Art of Marine drawing.*"

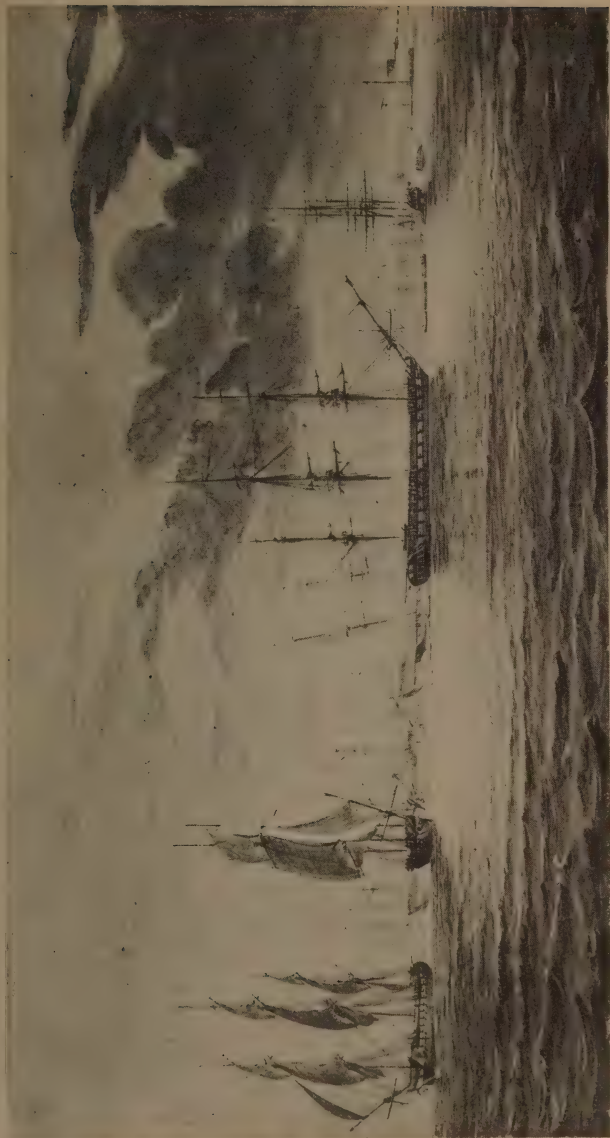
SERRES, JOHN THOMAS

85. THE CUTTING OUT OF THE "ESMERALDA." *Watercolor drawing.*

Original and brilliant work, furnishing a record of a most dashing enterprise, conceived and conducted by Lord Cochrane, that XVIIIth century Palladin, while in the service of the Chilian Government. The picture exhibits great simplicity and peculiar strength of tone; the firm touch, the comprehension and expressive detail is most striking; the coloring, while sober in tone, has delicacy of feeling and harmonious quality, every stroke being done with extreme precision and certainty. Great clouds piled up in compact masses reflect the fiery blaze that invades the whole sky to the horizon, against which the precisely drawn shipping is silhouetted, the weird light flooding the waters with a ruddy glow.

Height, 11; length, 21¼ inches.

[See Illustration]



JOHN THOMAS SERRES  
The Cutting Out of the "Esmeralda"  
[No. 85]

WILLIAM FREDERICK SETTLE

English Marine artist, whose works can be seen at the *Victoria and Albert Museum* in London. He also exhibited at the *British Institution*, from 1870 on.

SETTLE, WILLIAM FREDERICK

86. THE OLD AND THE NEW. *Watercolor drawing*. Signed with monogram and dated,—“F. W. S. 73.”

A remarkably exact drawing of Warships at the transitional period when steam, but recently applied, served as little more than an auxilliary in their propulsion. The steam vessel shown is as fully rigged for sailing, as any of the other craft in conjunction with which she is manœuvring. The careful finish and particular precision shown in the details of the various types of ships illustrated is noticeable, as also is the splendid freedom and fine treatment and coloring of the sky and sea, the foam crested waves of the latter being rendered in an extremely natural manner.

Height,  $7\frac{1}{8}$ ; length,  $15\frac{5}{8}$  inches.

WILLIAM CLARKSON STANFIELD, A.R.A.

Born, 1793; died, 1867. Went to sea when quite young, and was fond of sketching ships and Marine subjects. His desire was, when opportunity offered, to try art as a profession. He became temporarily disabled by a fall and was discharged from the Navy, then accepted an engagement to paint the scenery for a theatre at the waterside, frequented by sailors. Later having gained a premium for some of his paintings, he set up as a Marine artist and exhibited at the *Royal Academy*, from 1827 till his death.

STANFIELD, WILLIAM CLARKSON

87. OFF THE MOUTH OF THE THAMES. *Watercolor drawing*. Signed and dated in lower left corner,—“C. Stanfield, 1859.”

A remarkably fine drawing with coloring in high values, of strong yet delicate contrasts, and a brilliancy in accordance with the character of the subject, lending to it a peculiar charm. The splendid sense of movement in the sky and water is free and spirited; the luminous brilliance of the atmosphere, the semi-transparent clarity of the waves serve only to emphasize the charm of the composition; singularly effective and truly admirable.

Height, 9; length,  $12\frac{1}{8}$  inches.

[See Illustration]

STANFIELD, WILLIAM CLARKSON

88. THE POOL BELOW LONDON BRIDGE. *Watercolor drawing*.

An original and striking view of the Pool with its shipping, seen through the central arch of London Bridge, looking eastward. The forest of masts lines the north bank of the river from Billingsgate to St. Katherine's wharf, dominated by the ancient Tower of London rising above. Scattered on the stream are brown-sailed hay-barges and Dutch coasting craft, and crowning all the massive central arch of London Bridge. Admirably drawn, with directness and deftness of touch, simplicity of tone and harmonious contrast.

Height,  $6\frac{1}{4}$ ; length  $9\frac{7}{8}$  inches.



WILLIAM CLARKSON STANFIELD, A.R.A.  
Off the Mouth of the Thames  
[No. 87]

GEORGE STUBBS, R.A.

Born, 1724; died, 1806. Was a celebrated animal painter; became President of the *Incorporated Society of Artists*, and subsequently was elected to the *Royal Academy*. Many of his animal pictures were engraved by Woollett, Earlom and Val. Green.

STUBBS, GEORGE

89. A CALM: SUNSET. *Watercolor drawing.*

An interesting and effective rendition of a brilliant Sunset flooding the calm sea with a roseate glory. Over the peaceful waters the glowing light of a setting sun diffuses a golden haze, setting forth the manifold details of the shipping becalmed on the still sea, whose glassy surface reflects the various craft lying quiescent on its bosom. The splendid proportions and spreading sails of the Frigate, barely making way as she nears her anchorage, contrasts with the "74" and the other Frigates nearby. Broad and simple in the handling and remarkably well composed.

Height, 14; length, 20¾ inches.

This example is of particular interest as being the only known picture of shipping produced by this artist. Its merit is great enough to conceive that had he devoted himself to Marine subjects he could have equalled his reputation as an animal painter

FRANCIS SWAINE

Born, 1730; died, 1782. Of his early life there is little known, he became a member of the *Free Society of Artists* in 1763, and was an exhibitor with them and the *Incorporated Society* until his death. He gained the *Society of Arts Medal* in 1764 and again in 1765 for his Marine views.

SWAINE, FRANCIS

90. THE BRITISH FLEET OFF BEACHY HEAD. *Watercolor drawing.* Signed and dated on spar in lower left corner,—“F. Swaine.”

An imposing and extremely effective drawing of the Fleet at anchor off Beachy Head, the Admiral's Flag hoisted on a three-decked First Rater whose sides are bristling with Guns; alongside of her and to the rear are grouped a number of other vessels of varying rate, while in the foreground is a newly arrived armed brig with her crew showing great activity, both on deck and aloft. Her Captain hailing a departing officer who is being rowed ashore in a skiff. In the background is Beachy Head, and in the crescent shaped Bay the town of Hastings is seen. The fidelity and nicety of detail which is displayed in the representation of the Brig is excellent. The coloring is in the tinted manner which marks the earliest advent of what was to become famous as the *English School of Watercolor*.

Height, 13⅞; length, 21⅞ inches.

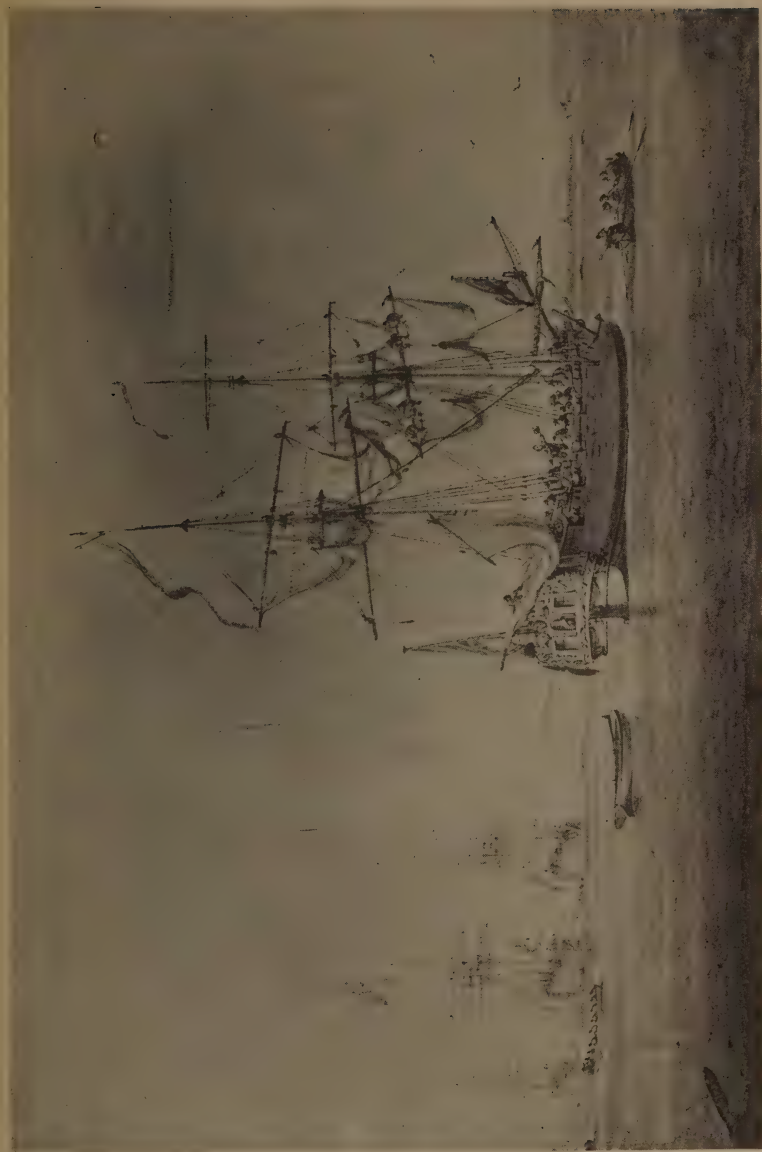
[See Illustration]

SWAINE, FRANCIS

91. A RUNNING FIGHT BETWEEN TWO ARMED SCHOONERS. *Watercolor drawing.* Signed on spar in lower left corner,—“F. Swaine—1772.”

A vigorous and animated scene depicting the chase of an enemy vessel whose sails are being riddled with shot; at the instant of the firing of a bow gun, which has successfully shattered her after top mast, whose pendent sail is fluttering in the wind. On board the pursuing schooner, cracking along with every stitch of canvas filled, are seen the crew, armed with boarding pikes and muskets, prepared to lay alongside the fleeing foe. The constructive and working details of the principal craft are most carefully and minutely depicted. Particularly good is the fine sense of movement and the charm and simplicity of its coloring.

Height, 14; length, 21 inches.



FRANCIS SWAINE  
The British Fleet off Beachy Head  
[No. 90]

## Sale, Monday Evening, February 7th

### SWAINE, FRANCIS

92. A FRIGATE LYING IN THE MEDWAY. *India wash drawing.* Signed and dated,—"F. Swaine."

An extremely well executed drawing of an early type of Frigate, with an elaborately carved and decorated stern, lying off the Forts at Sheerness; at the entrance to the Medway. Nearby, is a small armed sloop, beyond which lies a spit of land dotted with the tents of soldiery, and on the distant horizon a fleet of vessels. The technique is excellent throughout, simple, clear and effective, with a splendid sense of well defined majestic efficacy and power.

Height, 13½; length, 21 inches.

### SWAINE, FRANCIS

93. GROUP OF SHIPPING OFF SHEERNESS. *India wash drawing.* Signed on rail in lower corner,—“F. Swaine.”

A well detailed representation of an armed Yacht, lying at anchor near a Three Decker. The most noticeable point in this vessel is the elaborate carved taffrail and ornamentation of the stem and the stern, the oval gunports are also extremely decorative. In the foreground, beached, is seen a lugger and in the distance various other craft, while row boats with bustling activity ply between the ships and the shore.

Height, 14; length, 21¼ inches.

### SWAINE, FRANCIS

94. DUTCH LUGGER PUTTING OUT TO SEA. *India wash drawing, tinted.* Signed on spar in lower left corner,—“F. Swaine.”

A picturesque scene of a lugger in a fresh breeze making for the fishing grounds, her sails bellying in the wind, a clear view of the deck showing the little cabin. One of the crew actively engaged for'ard near the winch, another talking to the steersman and behind trails the dingey. At the right is seen a ship bearing away, and at the left another vessel anchored. The drawing shows a fine sense of movement and good atmospheric quality, the whole being rendered in an efficient yet free manner, with a nice suggestion of color value.

Height, 7; length, 8⅞ inches.

## EDWARD SWINBOURNE

### SWINBOURNE, EDWARD

95. VIEW OF THE LOW LIGHTS, SHIELDS. *India wash drawing.* Signed and dated on reverse side,—“Edw'd Swinbourne, 1823.”

A charming scene drawn with much delicacy and superb atmospheric feeling, depicting the calm, still waters of a land-locked harbor, on whose surface are seen floating a number of vessels of varying rig. At the right, alongside a dockyard, is an almost completed hulk in process of building, and on the opposite side of the water the town rises silhouetted against the bright and shining sky, flecked with delicate clouds. In the foreground, near a boat drawn up on the strand, is a group of fishwives. A feeling of repose and tranquillity pervades the entire picture and the glint of sunlight through the clouds, which falls athwart the stream, serves but to enhance the all pervading quietude so admirably expressed.

Height, 10; length, 15 inches.

An example by this artist is in the *Victoria and Albert Museum.*

GEORGE TOBIN

TOBIN, GEORGE

96. CORUNNA LIGHTHOUSE AND TOWN, 1805, H.M.S. "ANDROMACHE" AT ANCHOR. *Watercolor drawing.* Signed and inscribed on reverse side,—“Corunna Lighthouse and Town, G.T. 1805.”

A carefully drawn view of the town of Corunna in Spain, with H.M.S. *Andromache* in the foreground, and several Mediterranean craft nearby. Off the town, at the left, is a Spanish war vessel and at the right is seen the lighthouse, the whole backgrounded by the Spanish Sierras. Well rendered and agreeably colored.

Height,  $6\frac{3}{4}$ ; length, 11 inches.

TOBIN, GEORGE

97. PORT PRAYA, ISLAND OF ST. JAGO, CAPE DE VERDE ISLANDS. *Watercolor drawing.* Signed and dated in lower right corner,—“G.T., 1805.”

A well ordered representation of Port Praya, in the Cape de Verde Islands, showing two “74’s” lying at anchor in the Bay near the Fort. In the background is seen the gradually rising hills, while above, thrusting its towering head through the misty clouds, pointing heavenward, is the dominating peak. Drawn and colored with extreme purity of tone, the atmospheric effects clear and delicate, true to nature and picturesquely interesting.

Height,  $8\frac{1}{4}$ ; length, 13 inches.

Inscribed on reverse side, *Port of Praya, Island of St. Jago C de Verde Islands, G. T. 1805.*

TOBIN, GEORGE

98. H.M.S. “PRINCESS CHARLOTTE,” IN A GALE. *Watercolor drawing.* Signed and dated in lower left corner,—“G.T., 1807.”

A graphic drawing of the *Princess Charlotte*, 42 Guns, in a stormy gale; the crew laying out on the yards taking in sail, the main topmast badly wrecked and a number of her complement thrown overboard. The dark and tempestuous sky and the heaving waters on which the ship is laboring in stress is remarkably well drawn.

Height,  $7\frac{3}{4}$ ; length, 12 inches.

On the reverse side is an inscription detailing the occurrence, also the remark “Bad Paper.”

JOSEPH MALLORD WILLIAM TURNER, R.A.

TURNER, JOSEPH MALLORD WILLIAM

99. PORTSMOUTH POINT. *Pen and wash drawing, in Sepia and Gray.*

On the beach alongside the quaint gabled houses lie a group of fishing boats their sails hanging loosely; in the foreground, a rowboat containing three men and beyond are several tall ships backgrounded by the buildings of the town. An extremely interesting example of Turner’s Work in what is known as the first period, *circa 1794.*

Height, 4; length,  $5\frac{7}{8}$  inches.

A corresponding example of this date, is to be found in “The Watercolors of J. M. W. Turner” by W. G. Rawlinson and A. J. Finberg, Plate IV.

Sale, Monday Evening, February 7th

TURNER, JOSEPH MALLORD WILLIAM

100. SEA PIECE. *Watercolor drawing.*

A high pooped Dutch Man-o' War swaying on a choppy sea, her mizzen-sail ballooning in a manner characteristic of this artist's work, with her elaborate galleries and painted stern carefully detailed. Around are seen numerous craft scudding in the breeze, the left foreground being occupied by a Dutch fishing smack whose brown sails and hull form a harmonious contrast to the lowering sky. The treatment of the waves and the atmospheric effects are of the highest order and the handling of the light and shade superb. The composition and technical excellence are remarkably fine. A PARTICULARLY FINE AND SPLENDIDLY EFFECTIVE MARINE VIEW, belonging to Turner's second period.

Height, 11; length, 15 inches.

TURNER, JOSEPH MALLORD WILLIAM

101. FISHING CRAFT IN A HEAVY SEA. *Watercolor drawing.*

Luggers rounding a point in a crested and tumultuous sea. In the offing are seen two warships steadily riding the waves and on shore is a group of watchers. The brilliant tonal values and dexterous handling of the sea and sky are masterly and the fine sense of movement and atmosphere remarkable. A SPLENDID DRAWING IN TURNER'S THIRD MANNER.

Height, 6; length, 8¼ inches.

[See Illustration]

TURNER, JOSEPH MALLORD WILLIAM

102. THE PORTS OF ENGLAND. *India wash drawing.* Signed on buoy in lower left corner,—“J. M. W. T.”

A fine spirited drawing showing a coasting vessel heeling over in the breeze; at the left is a lighthouse, on the opposite side low cliffs surmounted by houses and at various distances other craft. The whole is drawn with great facility and ease, full of animation and movement.

Height, 7¼; length, 10⅞ inches.

A. VAN CROOS

VAN CROOS, A.

103. DUTCH SHIPPING. *India wash drawing.*

A spirited drawing, showing a Dutch fishing smack sailing free, and beyond, a full rigged war vessel. The details are well defined and correct, the treatment free, yet adequate and the effect pleasing. The composition and general disposition is excellent and well rendered.

Height, 3⅝; length, 3⅞ inches.



JOSEPH MALLORD WILLIAM TURNER, R.A.  
Fishing Craft in a Heavy Sea  
[No. 101]

WILLEM VAN DE VELDE—THE YOUNGER

Born, 1633; died, 1707. Studied under his father and Simon de Vlieger, whom he soon surpassed, and is allowed to be unrivalled in his field. He was appointed Marine painter to King Charles II and to King James II.

VAN DE VELDE, WILLEM

104. THE SALUTE. *Oil painting.*

A superb example of this master's work, showing an English War ship flying the *St. George's Cross*, firing a salute at a passing barge carrying eminent visitors to a yacht, at anchor nearby, which is displaying a blue ensign at the jack. Back of the first ship lies another, almost concealed by the smoke from the cannon, while beyond, grouped vessels lift their sails high in the air. The softness of the coloring, the clearness of the atmosphere, the charm of that light which tones down the outlines—everything in this exquisite work bears witness to an attentive and intelligent study of nature.

Height, 13¼; length, 19 inches.

[See Frontispiece for Illustration]

VAN DE VELDE, WILLEM

105. DUTCH WARSHIPS. *Pencil and India wash drawing.*

A rapid and brilliant drawing of two Dutch War vessels in full sail, with another at anchor a little way off and three small craft near; drawn and washed in with marvelous facility and great veracity. Simple and effective, the few strokes embrace all, giving a realistic quality and atmospheric value only to be found in this artist's work.

Height, 6; length, 8 inches.

From the Wellesley collection.

It is interesting to note the characteristic corrections so often met with in Van der Velde's drawings done in ink, such as the changes in the angles of the yards in the foremost ship.

[See Illustration]

VAN DE VELDE, WILLEM

106. A SQUADRON OF ENGLISH WARSHIPS. *Pencil and India wash drawing.*  
Signed in lower left corner,—“W. V. V. I.”

A squadron of War vessels, in a light breeze, preparing to sail. The superb draftmanship and knowledge of detail manifest in the realistic poise of the craft on the calm water and the faithful rendering of the sails and rigging in their proper relative positions and variations is masterly. The atmospheric feeling, the correctness of perspective, and general composition is most commendable.

Height, 5¾; length, 10¾ inches.

From the Lord Clive Collection. On the mount, under the drawing, is collector's mark, Fagan, 565, and the Collection Catalogue numbers.

VAN DE VELDE, WILLEM

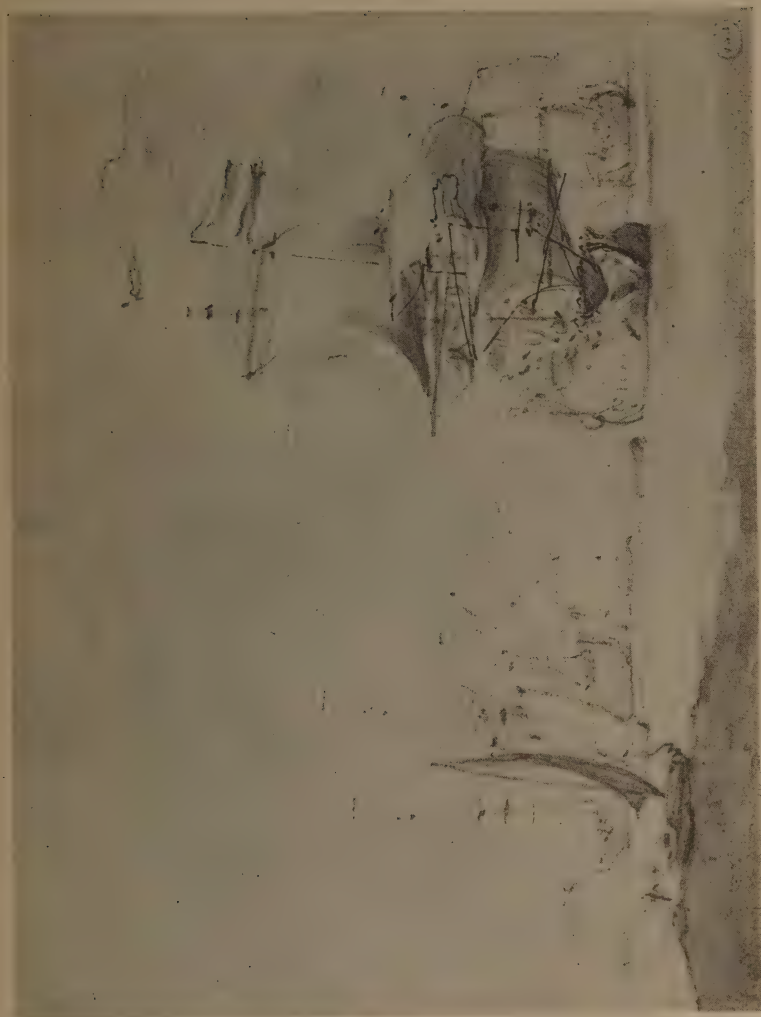
107. ORNAMENTAL DESIGN FOR THE STERN OF A BATTLESHIP. *Pencil drawing, touched with India wash.*

A splendid example showing the profusely ornamented stern of a warship, galleried and elaborated in every accessory, the high poop rising from the quarter deck ends in a crested and ostentatious mass of adornment which is carried down to the rudder and projecting on the quarter.

Height, 9½; length, 14¼ inches.

It is well known that Van der Velde excelled in the designing of these highly decorated portions of vessels, with their elaborate carving of sustaining *caryatides*, profusely painted and gilded coats of arms, with their supporters, floriated scrolls and other embellishments of a symbollic character.

From the Fairfax Murray collection.



WILLEM VAN DE VELDE  
Dutch Warships  
[No. 105]

Sale, Monday Evening, February 7th

VAN DE VELDE, WILLEM

108. ENGLISH WARSHIPS LYING TO. *Pencil drawing, touched with Sepia.*

A swift and well executed sketch drawn with evident rapidity and indicative values; remarkably expressive and correct in detail, though handled with exceptional breadth and freedom. Depicting, in the foreground, two warships, one backing her sails and the other under way, and in the distance the rest of the fleet is scattered. Two small boats, evidently added to enhance the composition, complete the picture.

Height,  $7\frac{1}{2}$ ; length,  $11\frac{7}{8}$  inches.

From the Paul Sandby Collection—collector's mark "P. S." Fagan, No. 421, on lower left-hand corners; and from the Charles Greville Collection, Chas. Greville's signature being on upper right-hand corner, on reverse.

Charles Greville, a famous dilettante, was the protector of Emma Hart, subsequently Lady Hamilton.

[See Illustration]

VAN DE VELDE, WILLEM

109. THE DUTCH FLEET OFF THE TEXEL. *Pencil and wash drawing, in India.*  
Signed in lower right corner,—*"W. V. V."*

An expressive study of the Dutch Fleet lying at anchor in calm water, with sails lowered and flags flying. Around are seen sailboats passing to and from the ships in the roadstead and the shore. The utter simplicity of the swift delineation is remarkable, a couple of broad strokes with the brush give a wonderful effect to the calm water on which the accurately sketched vessels seem to float.

Height,  $8\frac{1}{2}$ ; length,  $14\frac{5}{8}$  inches.

From the Charles Rogers Collection, collector's mark "C. R." Fagan, No. 117, on lower right-hand corner.

VAN DE VELDE, WILLEM

110. SHIPPING IN A STIFF BREEZE. *Pencil drawing.* Signed in lower right corner, —*"W. V. V. J."*

A vigorous and bold sketch of a yacht on a stormy, squally sea, evidently going about, her sails shaking in the wind; behind tows a boat and nearby is seen a ship, head on; beyond, are seen two others heeling over in the breeze and in the foreground, a rowboat with the boatmen tugging at the oars. The utter *abandon* and freedom with which this is depicted, the wonderful directness and deft simplicity which portrays a turbulent sea and stormy sky in a few well defined strokes exhibits the hand of a master.

Height,  $9\frac{1}{4}$ ; length,  $11\frac{1}{4}$  inches.

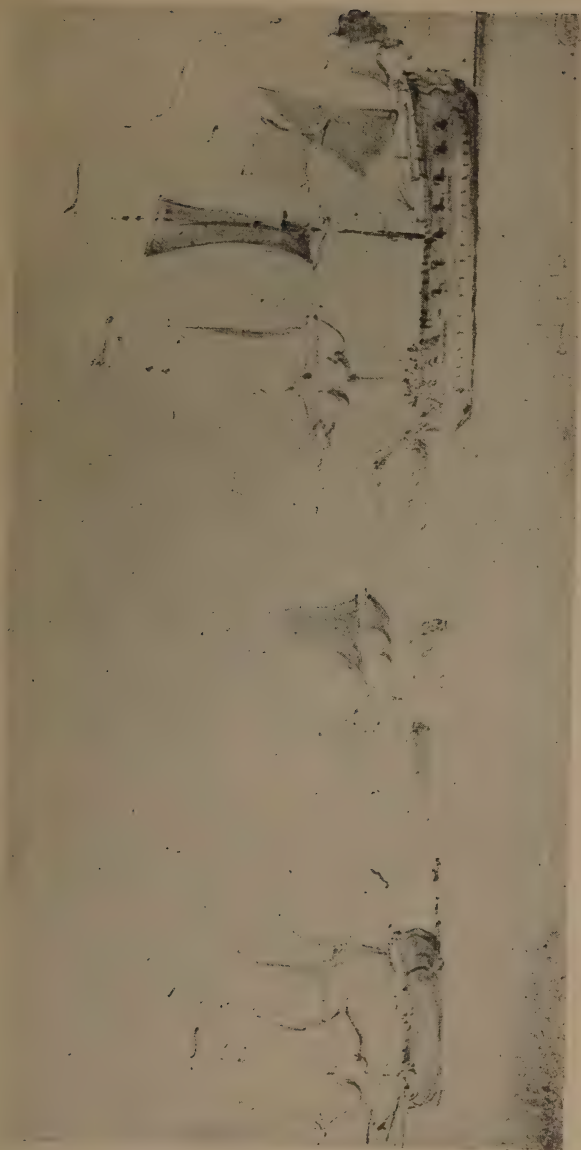
From the Earl of Warwick Collection; a coronetted "W" within a circle, unknown to Fagan, at lower right-hand corner.

VAN DE VELDE, WILLEM

111. AN ENGLISH WARSHIP. *Pencil drawing.* Signed in lower right corner,—*"W. V. V."*

A splendid drawing of a warship, displaying in a few lines, the thorough knowledge of every detail of a vessel possessed by the artist. The entire fabric, complete in every part, the hang of the sails and the lines of ports, are portrayed in a few dashing strokes, producing a perfect representation of form, likeness of superstructure, bulk and reality.

Height,  $7\frac{5}{8}$ ; length, 11 inches.



WILLEM VAN DE VELDE  
English Warships Lying To  
[No. 108]

## Sale, Monday Evening, February 7th

### VAN DE VELDE, WILLEM

#### 112. TYPES OF DUTCH SHIPPING. *Pencil and wash drawing, in Sepia.*

An interesting group of ships of various types, lying in harbor, their extremely tall masts rearing lofty above the high pooped hulls. Drawn with rapid but effective realism; the definite manner in which these vessels ride the water exhibits a clear knowledge and acute perception with least possible effort.

Height,  $6\frac{1}{2}$ ; length, 9 inches.

From the Collection of Nathaniel Hone, R.A. Fagan, No. 640.

### VAN DE VELDE, WILLEM

#### 113. STERN VIEW OF A WARSHIP. *Pencil drawing.*

A warship, with loose hanging sails, the trailing pennants and ensigns, the massive hull and spreading spars are touched in with unsurpassed truth and dexterity. The point of view showing the tumble-home and deck-line is wonderfully interesting. The simplicity and direct draftsmanship being remarkably fine and correct.

Height, 10; width,  $6\frac{3}{4}$  inches.

From the Earl of Warwick Collection. Collector's mark, a "W" surmounted by an earl's coronet within a circle, on lower right-hand corner.

### VAN DE VELDE, WILLEM

#### 114. BEACH SCENE. *Pencil Drawing.*

A stranded and partly submerged hull of a fishing smack with men actively engaged on board, and a boat containing two figures alongside, two others are seen on the shore. Lying further off is a ship with half furled sails. The drawing of the wrecked craft is very carefully detailed, while the other vessel is broadly handled and though lightly sketched, is suggestive in its directness and surety of touch.

Height, 4; length,  $7\frac{1}{2}$  inches.

From the H. Mangin sale, the purchaser's initials "G. A." in monogram, on label at lower left-hand corner of the mount.

### VAN DE VELDE, WILLEM

#### 115. A STORM AT SEA. *Pencil drawing on buff paper.*

A graphic rendition of a ship laboring in a heavy sea; dashed in with intense virility, expressive and definitive, showing all the stress and movement incidental to the tempestuous scene. Simple, effective and vigorously handled, the feeling of movement is well depicted and the ardor and swiftness of the drawing of the vessels and the stormy waters serves but to emphasize the power of the elements.

Height,  $7\frac{1}{4}$ ; length,  $10\frac{5}{8}$  inches.

From the Earl of Warwick Collection; collector's mark, a "W" surmounted by an earl's coronet within a circle, on lower right-hand corner.

### VAN DE VELDE, WILLEM

#### 116. STUDY OF A SHIP. *Pen-and-ink drawing in sepia.* An impulsive and spontaneous indicative sketch of a ship with her fores'tle, fore tops'l and main tops'l set, vigorously and characteristically simple and direct, expressing in a few lines the record of movement and structure.

Height,  $4\frac{3}{8}$ ; length,  $6\frac{3}{8}$  inches.

From the Sir R. K. Porter Collection. This was inscribed on the back of the original mount and is shown on the present one.

VINCENT VAN DER VINNE

Born, 1629; died, 1702. Studied under Franz Hals. After visiting many of the European cities he finally settled at Haarlem, where he achieved a certain reputation.

VAN DER VINNE, VINCENT

117. SHIPPING OFF THE MOUTH OF THE AMSTEL. *Watercolor drawing.* Signed on reverse in lower right corner,—“Vincent Van Der Vinne.”

Fishing craft, plying their vocation at the mouth of the Amstel, a war vessel sailing nearby. Drawn with great delicacy and splendid atmospheric feeling; the play of light and shadow on the water of great excellence, the tonal values remarkable well given, the technical treatment careful, yet free and nicely accentuated, making this a remarkable example of watercolor of so early a date.

Height,  $7\frac{1}{8}$ ; length,  $9\frac{3}{4}$  inches.

JOHN WEBBER

Born, 1752; died, 1793. Was a son of a sculptor. Received his art education in Paris and at the *Royal Academy* in London. Having acquired considerable reputation, he was appointed draftsman to accompany Captain Cook in the last voyage he made to the South Seas. On his return he was employed by the Admiralty to superintend the engraving of his drawings. Subsequently he published a set of views of the principal places visited of which this drawing is one of the originals. His drawing of the death of Captain Cook, of which he was an eye witness, was engraved by Bartolozzi.

WEBBER, JOHN

118. SOUTH SEA ISLANDS. *Watercolor drawing.*

A graphic representation of Pearl Sea Fishery in the South Sea Islands. A three masted Galleas of peculiar and obsolete rig is seen attended by several other craft of the lugger type; one of which, in the foreground, is dredging for pearl shell, the principal vessel standing on and off to receive the product of the seining. In the distance are seen other craft and at the right the rocky coast. The active Native and European crew, of the foremost boat, are well and characteristically drawn and the details of the shipping well defined. The sky and the water rendered with natural feeling, the composition excellent.

Height,  $9\frac{1}{4}$ ; length,  $13\frac{1}{2}$  inches.

GEORGE G. WEBSTER

Born, 1775; died, 1826. He was a frequent exhibitor at the *Royal Academy*, and his works were esteemed of considerable merit.

WEBSTER, GEORGE G.

119. OFF THE COAST OF HOLLAND. *Pen and wash drawing, in sepia and India.* Signed and dated lower right corner,—“G. G. W. 1805.”

An extremely attractive and clearly defined drawing of a Dutch Man-o-War, with all her lower sails set, saluting, preparatory to dropping her anchor which swings at the cat head, and rounding to. Her decks a scene of great activity and a boat crossing her bows is evidently carrying a distinguished visitor; around are seen various craft in motion. The entire picture is full of life and movement, a fine sense of distance and vigor is especially noticeable.

Height,  $13\frac{3}{8}$ ; length,  $17\frac{5}{8}$  inches.

THOMAS WHITCOMBE

Born, 1760; died, 1825. Practiced in London painting marine subjects. His vessels were well and accurately drawn and his work of a high class. His productions were in great demand by the publishers. "The Naval Chronicle," "The Naval Achievements of Great Britain" and "The Naval Chronology" were among the publications to which he largely contributed, most of these having been reproduced in colored aquatint. He was a constant exhibitor from 1783 to 1824.

WHITCOMBE, THOMAS

120. CAPTURE OF THE ARGUS. *Watercolor drawing.*

A well drawn and clearly defined representation of the Naval duel between the U. S. Brig *Argus*, 20 guns, and the British Brig *Pelican*, 18 guns, August 14, 1813. The two vessels are shown ranged alongside one another, the *Pelican* discharging a broadside, The *Argus* having her main braces, main and spring stays, gaff and main trysail mast shot away.

Height,  $6\frac{3}{4}$ ; length,  $10\frac{1}{2}$  inches.

Below the original drawing is the colored aquatint engraved by T. Sutherland for J. Jenkins "Naval Achievements of Great Britain." Mentioned in Parker, 232-a. The original is inscribed on the reverse with details of the action.

WHITCOMBE, THOMAS

121. A FIFTY-GUN FRIGATE UNDER WAY. *Sepia wash drawing.*

A fifty-gun Frigate, every rope of standing and running rigging clearly shown, each and every part, tackle, block, etc., carefully and properly rendered and duly placed. The bustling activity of the crew engaged in unfurling the fors'l, main s'l, spanker and jibs, swarming up the shrouds and hauling on the ropes, under the command of the officer on the quarter-deck, makes an inspiring picture. The majestic sweep of the sails typifying speed and movement, lends an impressive-ness to the whole which the vigorous technical treatment materially aids.

Height,  $14\frac{3}{4}$ ; length,  $19\frac{1}{2}$  inches.

[See Illustration]

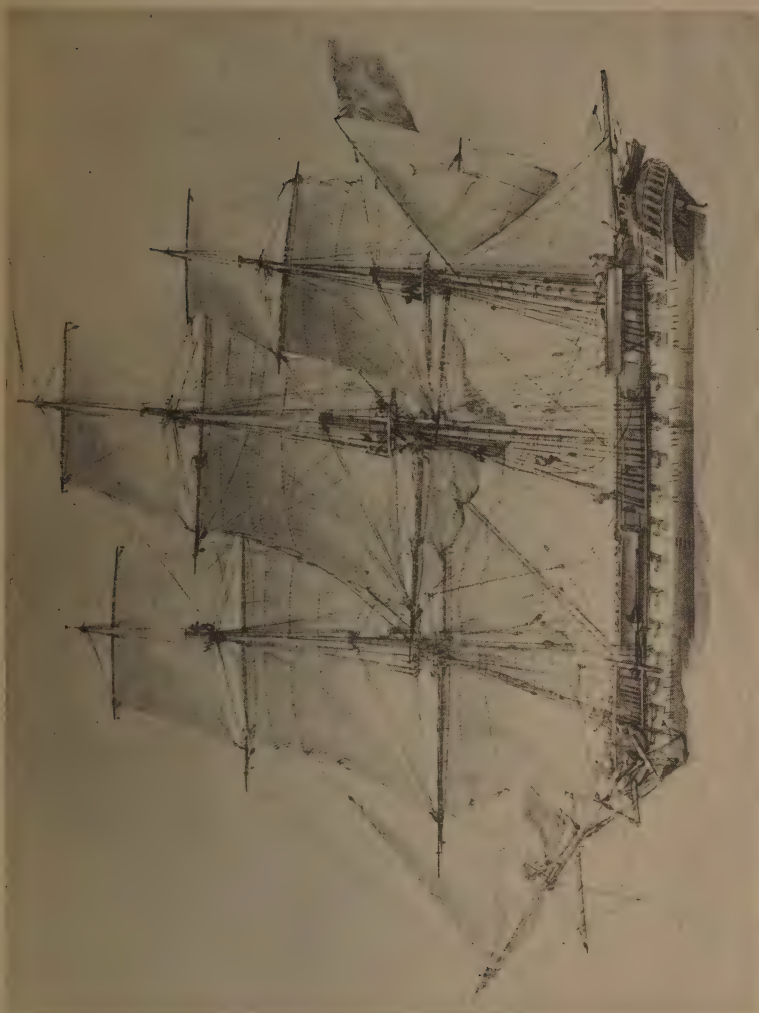
WHITCOMBE, THOMAS

122. THE FRIGATE "SOLEBAY" BLOWING UP A FRENCH 80-GUN SHIP. *Sepia wash drawing.*

Three battleships and the Frigate *Solebay*, the latter is firing a broadside into a French Three-decker which is lowering her flag. Alongside are two British 80-gun vessels, apparently becalmed. The action is graphically rendered and the drawing of the ships shows well detailed and careful attention to the faithful reproduction of everything appertaining to the rigging, sails, and hulls of the respective craft. The well balanced composition and splendid natural effects of the sky and water, as well as a fine sense of aerial perspective are noticeable.

Height, 10; length,  $15\frac{1}{2}$  inches.

On reverse is inscribed *The Solebay Frigate Blowing up a French 80-Gun Ship.*



THOMAS WITCOMBE  
A Fifty-Gun Frigate Under Way  
[No. 121]

Sale, Monday Evening, February 7th

WHITCOMBE, THOMAS

123. MAN-O-WAR IN A STRONG GALE. *Sepia wash drawing.*

A spirited and effective drawing of an 80-gun warship in a gale, bowling along under reduced sail with her top mast struck, her consort seen nearby. A fine feeling of movement is suggested in the straining sails and cordage, the vessel heeling over slightly, while forging through the crested waves. The details of rigging and hull are well demonstrated and the breadth and vigor of treatment exceptional.

Height, 12; length, 16 inches.

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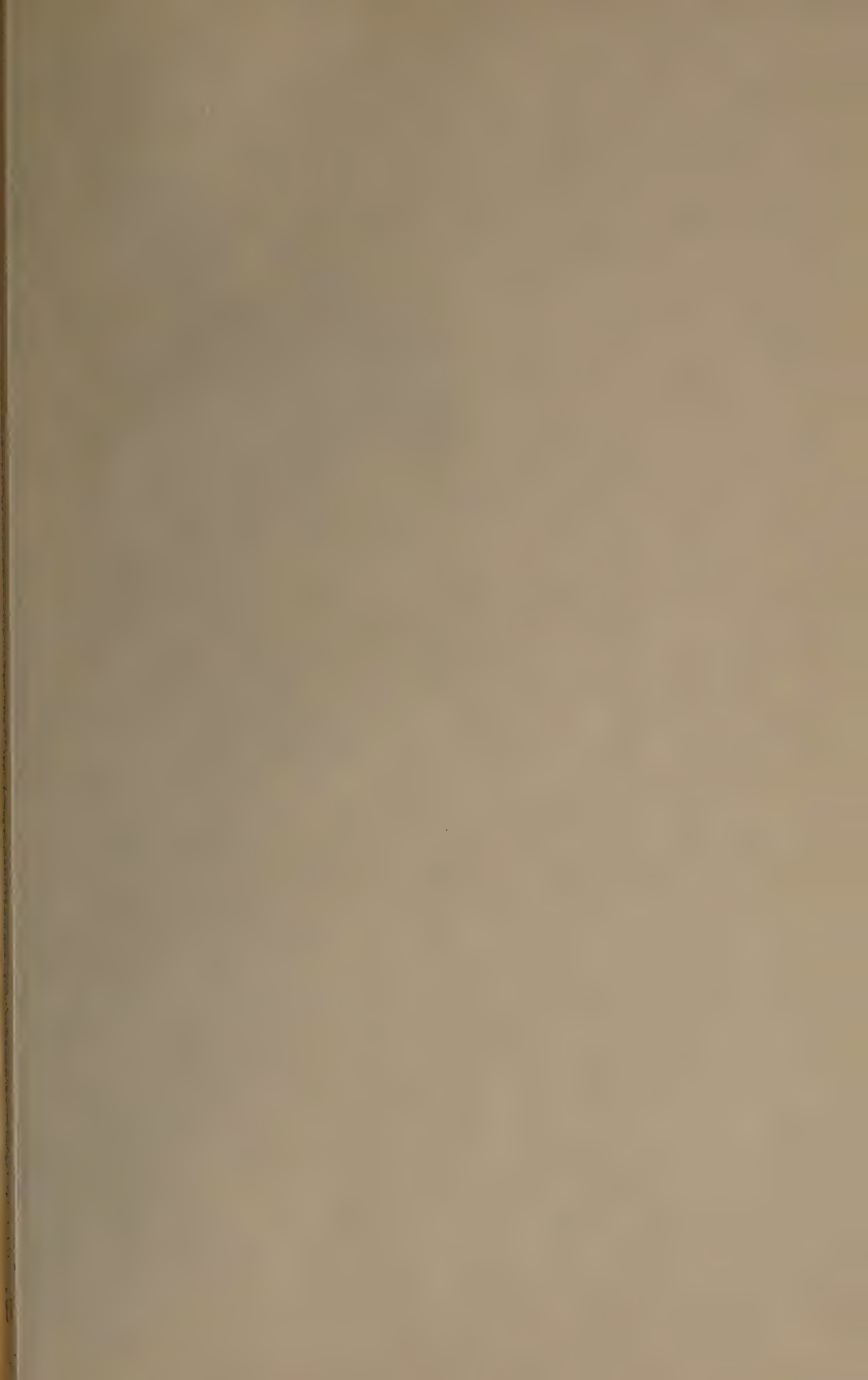


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